

# MAGAZINE OF MUSIC.

ἀληθεύων ἐν ἀγάπῃ.—Speaking the truth in love.

VOL. 7.

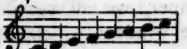
NOVEMBER, 1890.

NO. 11.

## Staccato.

IMPROMPTU IN A $\flat$ .

By ##

THE home of sundry folks of  $\text{♩}$ ,  
Who know not  $\text{♩}$  nor  $\text{♩}$ ,  
In their attempts to  the  
heights  
Of Music's noble laws,  
Their  $\text{♩}$  thus strictly kept; 'tis  $\text{♩}$  that that  
Abode where they reside be named  
The musical middle  $\text{♩}$ .

A RECENT poet (?) gives to the world some more Arthurian legends. Here is a morsel by way of sample :—

One mist-clad, breathless noon, as was his wont,  
To allay the fierceness of his pain, and win  
A new and pleasant voyage for his thoughts,  
He harped upon his bed.

How awkward for him! An illustration would have been amusing. Perhaps, however, he was merely discoursing tediously of that necessary piece of furniture, his bed.

CURIOUS BUT SIGNIFICANT.—“Wanted a lady, to do a small family washing each week, and to take her pay in violin or piano lessons from a competent teacher.” All women will be (so-called) ladies presently—and certainly all ladies, musical or otherwise, will have to do their own washing and other needments. The advertiser is probably of the opposite sex.

“THE psalter of the Episcopal Church in England, where it is now almost universally chanted,” says an American exchange, “is considered the hardest test of a player to give appropriate combinations to the oft-changing character of the words of the fine poems. In the hands of some organists, a little of this knowledge of the art of registration might become a dangerous and even a ludicrous thing. The case of two members of different churches, who were warm in the praise of their respective organists, may be quoted. The one said how delightfully his man accompanied the 104th psalm, ‘with the birds singing among the branches to chromatic scales on the piccolo!’ To which the other replied: ‘But you should hear our organist on the eleventh evening ‘grin like a dog and go about the city.’”

AT IT AGAIN.—Jerome Hopkins writes to the *World*, in his characteristic style, from Dublin :—“If your readers want to know anything about

music in the schools here, or indeed in Flunkey-land, which has been my special study in hundreds of school-houses, they may here be informed that it is anomalous. The children read the infernal ‘tonic sol-fa’ notation, it is true, but they cannot read the classic notation of the masters. The common boast of the ‘tonic sol-fa’ myrmidons that ‘it is a stepping-stone to the classic notation’ is a specious lie to aid the sale of their confounded little-school slips. One hears more false singing in England than in any civilised country in the world, and I regard the national ear as debauched by the ‘tonic sol-fa’ absurdity, the barbarous church chimes, and the diabolical street criers, and street bands, and street organs, and even pianos. Ugh! Such aural pachydermosity is stupendous. No wonder it helped to kill poor Von Weber and Chopin!”

ONE of the greatest oboe-players (deceased a year since) bore the majestic name of Henry Michael Angelo Gratton Cooke. He was a man of good education and of celebrity in his line, and a friend of Mendelssohn. After the first rehearsal of “Elijah” in England, Cooke jokingly complained to Mendelssohn that he had given him no solos throughout the work, on which the composer took his score, and put in the long-holding C's for the oboe over the words of the youth, “There is nothing; the heav'ns are as brass above me.”

RUBINSTEIN, the giant of the keyboard, says a correspondent of the *Courier*, arrived at Leipsic from Badenweiler, in the Black Forest, on a visit to his publisher, Barthold Senff, on the very day I left. I just managed to get a good look at him and a firm shake of his “paw.” He looked in excellent health and spirits, and far more youthful than his actual age. “Will you come to America?” I hallooed at him in German from the departing carriage. “Quoth the Raven, nevermore!” came back from him with quick-witted readiness, and in the language of the most mystic, but also the most poetic and original of American poets, but with a horrible pronunciation of the *th*.

“PIANO LEARNT IN A WEEK.—Why spend years in learning the piano by music? when Ritchie's Musical Chord Indicator enables any one entirely ignorant of music to vamp accompaniment to thousands of songs (in all keys), and play dozens of pieces, waltzes, etc., by ear in one week. Price 1s. 1d.; or with Book of Songs and full instructions, post-free, 1s. 8d.” This is certainly a capital advertisement, but we fear it implies a melancholy truth. In this age of mechanism what becomes of beauty? “Vamp” is a good word, and to learn that art many will doubtless seriously incline. But the *Magazine of Music* will shortly point out “a more excellent way.”—*Verbum Sap.*

IMPROMPTU lines evolved on reading an account of the enthusiastic demonstration on the departure of the Queen of Roumania from Llandudno :—

Wedi myn'd mae Carmen Sylva,  
I edrych am y Gwin Figdoria :  
Ac wedy'n adref i Rwmania ;  
Câdd amser hyfryd ym mro Gwallia :—  
Mae Gwalchmai, Tudno, a'v hen Hwfa  
I'w chlod yn canu Haleliwia.

TRANSLATION.

Gone away is Carmen-Sylva  
To make a call on Queen Victoria :  
And then away home to Roumania ;  
A pleasant time she spent in Gwallia :  
So Gwalchmai, Tudno, and the venerable Hwfa  
Sing loud in her praise their Aleliua.

J. E. W.

“MR. CROWE'S selection from Verdi's opera ‘Macbeth’ was given for the second time this season at the Promenade Concerts. The music, which is characteristic of Verdi's middle period, is pleasant to listen to, but scarcely corresponds to the gloom and grandeur of Shakespeare's tragedy.” The above is taken from an evening paper, and shows the danger of writing paragraphs in advance from printed programmes. In this case the conductor made an unforeseen change, and a selection from Sullivan's “Gondoliers” was played. It is possible, however, that the writer was actually present, and in that case the humour of the things turns on his ignorance of Sullivan's music; and short memory of Verdi's work, which had been given before. From “Macbeth” to the “Gondoliers” is a “far cry” indeed. Turn it which way you will, it is a little gem of erratic criticism.

THERE is a story about a well-known barrister which is worth repeating. The barrister is in the habit of examining a witness thus :—

Now, pray, listen to the question I am going to ask you. Be attentive. Remember you will answer as you please; and remember, I don't care a rush what you answer, etc.

One of the judges, somewhat tired of the monotony of his style, one day accosted him in the street : “Ha! is it you? Now, pray, listen to the question I am going to ask you. Be attentive. Remember, you will answer as you please; and remember, I don't care a rush what you answer. How are you?”

THE Italian papers have lately contained advertisements for a musician to discharge the following duties in a certain town :—To conduct a symphony orchestra and the town band; to compose or transcribe the music for both bodies; to play the church organ; to be ready when called on to take first violin in the orchestra; and to teach gratuitously eight pupils, two of them on the organ. The salary offered is—a pound a week.

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## Sir George Grove,

PRINCIPAL OF THE ROYAL  
COLLEGE OF MUSIC, KENSINGTON.

BY REV. H. R. HAWES, M.A.

WERE I asked for a practical definition of the "Right man in the right place," I might say "George Grove at the Royal College of Music." It is hardly possible to conceive of qualities more happily combined and more admirably applied. It was in 1881 that the Prince of Wales' attention was called to the need of providing an adequate Head to the new Royal College founded in memory of Prince Albert, and it is only one more instance of the Prince of Wales' quickness and perspicacity that he should have at once fixed on George Grove, who was then sitting upon Lord Spencer's Training School Committee, and pressed him to take the chief direction of the splendid establishment which has its site close to the Albert Hall Kensington gate.

"I really don't know," said Sir George to me, "what made the Prince fix on me;" but I should suppose that George Grove is about the only person connected with the establishment "who really does not know." The fact is he possesses all the requisite qualities—perhaps in a higher degree than any one else now before the public. The Prince saw that, at a glance, and every one else has now had the opportunity of seeing it after him. As an old friend, it gives me sincere pleasure to have this opportunity of explaining to Sir George what those personal qualities and general circumstances were which doubtless influenced the Prince of Wales in getting Sir George elected Principal of the Royal College. In order to do this, I must go back a few years. Sir George Grove was born in 1820. He bears his years lightly—labouring, like dear Oliver Wendell Holmes, under a striking incapacity to grow old. He is as young and active now as he was when I remember him more than thirty years ago. There never was a time when he was not doing the work of half a dozen other men in addition to his own; there never was a time when he appeared overtaxed. He was always at leisure—at everybody's disposal—joyous, and apparently with nothing whatever to do but to chat about all things under the sun over a cigar (which, by the way, he always lets out as soon as it is lighted—the consumption of *lucifers*, not cigars, must be awful at the Royal College). I never knew him when he was not pestered to oblige everybody in every conceivable way, or when he was unwilling to do so. "Mercurial stability" perhaps expresses Grove's temperament better than any two words which occur to me. His preparation for what, I suppose, we must call the climax of his life-work has been very remarkable. Few people may remember in the gifted Crystal Palace Secretary of yore the man who, as a young civil engineer, erected the first cast-iron lighthouse in the world, at Jamaica, and who was afterwards engaged on the Holyhead Railway and the Britannia Bridge under Robert Stephenson. About that time he became acquainted with that gifted but unlucky genius, the late Scott Russell, whose warm friendship he retained to the end, and whom he succeeded as Secretary to the Society of Arts in 1850.

The middle of his business' career, as we all know, was passed as Secretary to the Crystal Palace Company, from 1852 to 1873. Well do I remember those days. The ubiquitous Grove

was on the famous musical Saturdays at the Crystal Palace truly phenomenal. The secretary's office was commonly besieged by applicants of all kinds inquiring for "Mr. Grove, the secretary."

I was coming out of the office with him once to go to the concert-room, and we were met by two excited seatholders with a grievance. "Pray, where is the secretary," said a choleric gentleman; "I must see Mr. Grove, the secretary, at once;" and he turned fiercely upon both of us. "Can you direct me?" "Certainly," said Grove with his blandest smile, and he stopped and gave the man minute directions. "You must go straight down that passage, turn to the left, etc. etc., and you will find Mr. Grove's office." "Thank you! thank you!" and off went the man greatly relieved, and so did we.

It was Sir George who from the first stood firm for the music at the Crystal Palace, and supported Mr. Manns, always inflexible in the good cause, and his admirable band through thick and thin in the early days, when classical music was scarce understood by the people, and Schallehn's brass band—not bad in its way after all—was thought good enough for all instrumental purposes. The two parties on the Crystal Palace Directorate in those days were fairly balanced. Those who were for pandering to the people in order to fill the place and satisfy the shareholders, and those who wanted to teach the people to love good music and take to elevating and educational pursuits. At the head of the latter stood George Grove; and certainly it was an uphill fight. "I tell you what it is," said Albert Smith to one of the old directors—and he spoke, I fear, to willing ears—"this talk about elevating the people won't pay. You'll have to climb down—mark my words; it will end after all in climbing the greased statue of Rameses for a leg of mutton, as sure as you're alive!" Well, as long as Grove was there it certainly did not end in that. The standard of the orchestral music on Saturday was steadily kept up, and by degrees a Saturday Crystal Palace Pop. public was created slowly at Sydenham by Mr. Manns, the orchestral conductor, and George Grove, as surely as a Monday Pop. public was created at St. James's Hall by Arthur Chappell and Joachim. The admirable analytical programmes (old Ella's invention), written chiefly for the Crystal Palace by Grove, were also introduced, and there was hardly a soloist of note or a work of importance but what was heard at the Crystal Palace Saturday Concerts during the reign of George Grove, between 1853 and 1873. The Crystal Palace art pilgrims were wont to set out from all the Metropolitan stations every Saturday at half-past one o'clock. Even the growth of Sydenham itself as a residence for refined and artistic spirits was greatly stimulated by the Crystal Palace becoming a recognised centre of musical high art. First Manns and Grove favoured the introduction of Beethoven, Haydn, and Mozart; then they gave special prominence to Mendelssohn, who was at that time, from about 1860 to 1875, the god of the age. Then they dug up Schumann and imported Schubert, and time would fail me to tell of the great players who have figured at the Crystal Palace Concerts, and who usually found a genial and enthusiastic welcome afterwards at George Grove's hospitable board on those memorable Saturdays. I have heard Rubinstein, Joachim, Mme. Schumann, Sims Reeves, Grisi in her last days, when she hobbled up to the stage in a black velvet Tragedy Queen's dress, and the old men cried and fancied they were listening to the voice of twenty years ago, when in reality, poor soul! she had hardly a note left,

and cracked on the top bars of "Casta Diva." There I heard the afterwards famous Carl Rosa play his first violin solo, and got hauled over the coals by his admirers for saying I did not think him sublime. Time, however, proved that his *forte* lay in another department of the Art. But memories crowd upon me as I write. I remember one night, when Rubinstein was just beginning to electrify the English public, we dined together at George Grove's, and Robert Browning was of the party. Rubinstein was then hot upon the possibilities of putting the Old Testament on the stage, and calling it "sacred musical drama." This was before the days of "Parsifal." Browning told him the English people would never stand it; experience has since shown that it is difficult to say what the English people won't stand,—Paris pruriency, the exploitation of Oberammergau simplicity, and the cult of Bayreuth solemnities having got somehow mixed up in the British mind in a very odd way. However, that night, Rubinstein being in a very genial mood after dinner, we all sat down on the floor round the window which opened into the garden. It was a lovely still night, the moon was full and half flooded the room and the lawn outside, and the smell of flowers came in from the shrubberies. Rubinstein went to the grand piano, which stood in a completely dark end of the room. He began Schumann's air and variations, and played on without break and with ever-increasing fervour and inspiration, in total darkness. After that he played the "Erl König," as he and Liszt alone could. And, by the way, when he left we found he had broken six hammers. We sat in the moonlight and listened, and the magician wrought upon us wonderfully. I have never had such a profound impression of the subordination of the piano to the soul of the musician. Yes—once—years, afterwards—when Liszt played Chopin to me, high up in his study at the Cardinal Hohenlohe's Palace at Tivoli, overlooking the Roman Campagna. I remember the red curtains and the faded rugs. Amongst pianists, and it is the age of great pianists, these two are the greatest—LISZT and RUBINSTEIN—and of these two the greatest was LISZT. "We are all no better than wood-choppers after Liszt," exclaimed Bülow. It was a saying worthy of Bülow.

Sir George's literary labours as contributor to Smith's *Dictionary of the Bible*, editor of the *Dictionary of Music and Musicians*, editor of *Macmillan's Magazine*, and reviser of countless learned works, including many of Dean Stanley's—these matters are too well known to need comment here. But it is perhaps not known how good-naturedly the busy Grove found leisure to advise and give a helping hand to young literary aspirants, and I may mention that, encouraged by him, I floated my first book, *Music and Morals*, whose success he foretold, and which owes something to his wise criticism.

Sir George's connection with the Royal College of Music is amply discussed in the current number of this Magazine. The portrait we present tells its own tale. The popularity and efficiency of the Principal is written in his face. "I am not a musician in any practical sense," says Sir George, "but I have a certain acquaintance with musical literature. I think I know what is good, and I have a passion for the art. You know, it is perhaps as well for me that I am not a musician; I thus avoid all rivalries and jealousies—I am in no one's way. What I aim at is to raise this college to its highest efficiency; of course we teach everybody who applies, but we are always on the lookout for real talent; and then we take a personal interest in our



pupils. We get them places; we send them out with recommendations when we can do so conscientiously, and now from all parts of the country I am applied to for teachers, and we can always place good ones.

"Rivalry with the Royal Academy is as far from our thoughts as amalgamation. We are on the best terms; we both do our work as well as we can. Our methods are not always quite the same, but I willingly concede the excellent results that are accomplished by the Royal Academy."

And so Sir George ran on pleasantly. I find he is just as ubiquitous here as he was at the Crystal Palace in old days. His zeal for work has not abated.

"I'm here mostly at a quarter to ten, and seldom leave before six. You know I love to take a personal interest in everything that goes on. I go into the rooms and hear the practising, and professors and pupils know I appreciate their efforts and that I want to smooth the way and help them all I can."

Well, there you have one great secret of Sir George's popularity. He is genuinely interested in the work, and makes every one aware of it.

Sir George has been a great traveller in his time, and is equally at home on the backs of camels, mules, and horses, in the Bedouin's tent, in the pilot's boat, in the cars, and in the Yankee hotel. He was the favoured companion who accompanied Dean Stanley to America, where, so he told me, the versatile Dean was as prodigious a success (though in a somewhat different way) as Canon Farrar later on. Grove found himself also everywhere received in the States as one whose name was familiar in men's mouths as household words; his editorial labours on Smith's *Dictionaries*, and his numerous other literary activities, having preceded him. Needless to say that he numbers amongst his private friends and acquaintances almost every one of note in this and many other countries. He owes this not only to his personal distinction, but, especially as regards his foreign acquaintances, to his long and intimate connection with "le Palais de Cristal," unto which all foreigners resort (after the tower of London), and where the cosmopolitan Grove was found to be, as he is at the Royal College, and indeed everywhere else, a most helpful personage, and, to say the truth, in the eyes of all sorts and conditions of men, "The right man in the right place."

[Owing to pressure on space through the Festival notices, the article on the Royal College of Music is unavoidably left over till next month.—ED.]

A MONUMENT has been erected at Warmbrunn, Silesia, over the grave of Adolph Henselt. A pedestal of dark Silesian marble supports a white cross with a lyre, embraced by an angel strewing flowers.

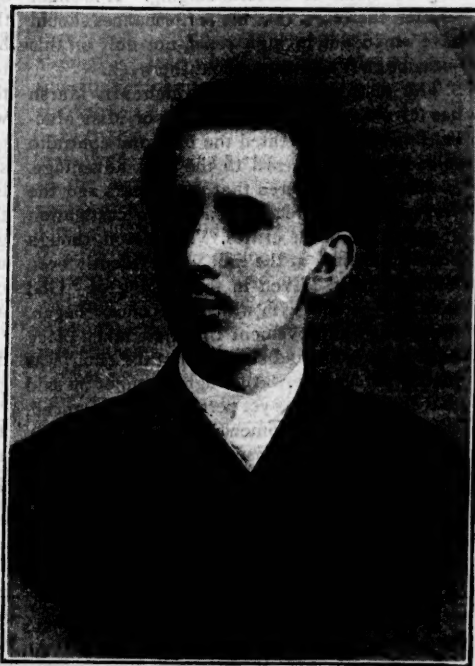
Two sons of Carl Reinecke, the well-known conductor of the Gewandhaus, Leipzig, have started as music publishers. Their first publications are some songs by their father, and various piano compositions by Carl Wolf and the French musician Charles Gouvy.

COLLECTORS of musical autographs may be glad to know that an important sale took place by the firm of Liepmannssohn in Berlin on the 13th ult. It included interesting manuscripts of nearly all the great composers of the present century, from Beethoven to Wagner.

## Nicholas Dubassoff.

THE winner of the Rubinstein International prize of 5000 francs for pianists—Nicholas Dubassoff, or, according to the Russian letters, Dydyacob—is quite a young man, having been born in the September of the year 1869. He comes of stock thoroughly Russian, and ten years ago was a child prodigy. Fortunately, however, for him his parents were not tempted by greed to exploit his talents, and he was placed in the St. Petersburg Conservatory, where for the last ten years he has gone through a thorough and systematic course of study.

His father was a pianoforte professor there,



H. A. Dydyacob

and till four years ago, when he entered the class of Professor Stein, young Dubassoff studied with him. During the last two years, however, Dubassoff's progress was most extraordinary, and he developed from being a brilliant pupil into a virtuoso and artist.

In the summer of 1889 he finished the Conservatory, receiving his artist diploma, signed by Rubinstein, and since then he gave various concerts with marked success.

His characteristics as an artist are wonderful virtuoso powers, and, what so seldom goes with these, a faultless classical taste, a freedom from mannerisms, and a musical talent so unique that Schumann is as well given by him as Beethoven, Chopin as Bach.

Acting on Rubinstein's advice, Dubassoff leaves Russia, to go to Paris, to travel a little in Europe, give concerts, and get knocked about generally, in order that his ideas may become enlarged; and there is little doubt this is the best advice the young musician could get, although he will find nowhere outside

St. Petersburg a Rubinstein. To Rubinstein Dubassoff owes much, for he has had the opportunity of hearing the great pianist many times a year, and he has profited by his opportunities.

Rubinstein gives him various letters to the eminent musicians of Paris, so it will not be long before rumour reaches you of the young Russian's Parisian successes.

To Paris, therefore, and all luck to the young musician going there, with his fresh laurels and his hopes!

ALEX. M'ARTHUR.

## At the Trysting.

*I was waiting at the trysting, 'neath the stately old oak tree,  
As the twilight shadows lengthen'd far across the distant lea;  
And the soft winds sighing faintly in the branches overhead  
Seem'd to chant a sad chorale o'er the leaves that rested dead;  
Then I thought from forth the shadows came a maiden pale and fair,  
And I marked the wondrous brightness in her wealth of golden hair.*

*So I called to mind the legend of the stately old oak tree,  
Of the maiden and her lover whom the gossips sometimes see;  
Of the clanking of the armour at the lover's onward sweep,  
After hurried words of parting and the vows he swore to keep;  
How he fought for love and duty, how he nobly fell and died,  
On the morning that the maiden should have been his promised bride.*

*Then I felt the hush of silence, for the sadden'd chant was o'er,  
Leaving nothing but the crooning of the winds that sigh'd of yore,  
But the maiden from the shadows stepped across with dainty grace,  
While the moonbeams kissed her tresses and the smile upon her face,  
And I knew I'd been but dreaming, for close nestling at my side  
Was the little fair-faced maiden I had won to be my bride.*

E. ATTWOOD EVANS.

## Sweeter by Far.

*When the shadows fall, as the setting sun  
Fast fades in the far-off west;  
When the soft winds sigh in a lullaby,  
With a dreamy sense of rest;  
How sweetly attuned is the song bird's note  
In the woodland ringing clear!  
But sweeter, by far, is the lover's voice  
That falls on the willing ear!*

*When the pale moonlight to some sylvan scene  
Lends a radiance from above;  
When the heart is young, and the songs are sung  
That breathe of the soul of love:  
How sweetly attuned is the lover's voice  
That falls on the willing ear!  
But sweeter, by far, is the plighted troth  
That's sealed 'neath the starlight clear!*

*When the shadow rays of the setting sun  
Steal over the wayworn life,  
And the head bows down with its silver crown,  
To strive no more in the strife;  
'Tis sweet to remember that lover's voice  
That fell on our willing ear;  
But sweeter, by far, is our time-tried love  
That lives through each fleeting year!*

E. ATTWOOD EVANS.

## The Norwich Musical Festival.

ONE of the most curious of our national customs which still flourishes in certain of our provincial towns is that of consuming music in *boa-constrictor* fashion. Once in three years the inhabitants indulge in a musical orgy, and in the intermediate period they subsist upon the light refreshments provided for them by the local choral society and the amateur orchestra. This practice is, of course, a survival of those "good old times," when a hundred miles meant a day's journey, and when a man set his affairs in order before running up to town. Almost the only opportunity then afforded to the provinces of hearing great singers and good music was at the Triennial Festivals. These reflections have been forced upon our mind owing to the fact that we have, during the recent Norwich Festival, "assisted" at seven unusually long and substantial concerts in the space of three days and four nights.

The Norwich Festival used to be looked upon as rather an important musical event. The most celebrated singers of the days when, vocally speaking, there were giants upon the earth, were engaged, and an almost ideal representation of recognised sacred masterpieces was secured, besides which, new works of the very highest interest were usually included in the scheme.

Of late years, for very sufficient reasons, this prestige has not been maintained. To take one point alone, it has naturally been found impossible to raise the price of the seats, in accordance with the demands of the soloists. Even if the money at the disposal of the committee were unlimited, it would be difficult to know where to find vocalists who are adapted, either physically or artistically, to replace those great exponents of oratorio, of whom so few, alas! are left to us.

One of the truisms most beloved of the English nation is to the effect that it is impossible to please everybody. To please nobody is, however, a less difficult feat, and one which the Festival committee on this occasion very nearly succeeded in achieving. The causes of discontent were various. First, only one actual novelty was given, while the quasi-novelties were not of startling interest. Secondly, the "Messiah," which from time immemorial has been performed on Friday morning, was omitted. Thirdly, Madame Albani, whom Norwich looks upon as the brightest of particular stars, had not been engaged, while several of the other soloists were quite out of place at a musical festival.

Out of the three sopranos engaged, two were new to Norwich, but the public must quickly have discovered that with Miss Macintyre and Madame Nordica, in addition to Miss Lehmann, they had no ground for dissatisfaction. At the first four concerts Mr. Lloyd bore the whole burden of the tenor music, with one unimportant exception, upon his own shoulders; consequently it was not until the last day that the public realized how very inadequately he had been supported. Mr. Henschel's engagement was a happy inspiration on the part of the management, but it is much to be regretted that he should only have appeared on the two miscellaneous evenings. The rest of the singers,

with the exception of Mr. Novara, were stars of comic operetta and ballad concert celebrity.

Under the circumstances, it is not to be wondered at that the performances were very unequal in merit. This was particularly noticeable in "Judas Maccabeus," with which the Festival opened on Tuesday evening. The solo parts were undertaken by Madame Nordica, Miss Lehmann, Miss Mackenzie, Mr. Lloyd, Mr. Humphries, and Mr. Marsh. Madame Nordica's operatic style was less out of place in the florid airs of the "Apocryphal" oratorio than it afterwards proved in the "Elijah," and her execution of "From mighty kings" left little to be desired. Miss Lehmann's refined method, and the timbre of her voice, at once as pure, clear, and almost as passionless as a boy's treble, are particularly fitted for the rendering of sacred music of the non-dramatic type. Mr. Lloyd's delivery of the tenor music, and notably "Sound an Alarm," came little short of perfection. Of all the artistes engaged, Mr. Lloyd was the only one who could boast of having been brought up in the traditions of the great English school of oratorio singing. It is small wonder, therefore, that his performances should have stood out in high relief, not only on this occasion, but also throughout the week.

The distressing tremolo which Mr. Marsh has developed, and the weakness of Miss Mackenzie's voice, prevented the bass and contralto solos from being heard to the best advantage. It will be remembered that three years ago the Norwich chorus received a severe castigation at the hands of the critics. The lesson, though bitterly resented at the time, has evidently been taken to heart. Even in the singing of "God save the Queen," with which the concert began, the marked improvement that had taken place both in the tone and execution of the choir, was plainly perceptible. Although it cannot be said that the parts are as yet perfectly well balanced, the basses being somewhat too predominant, still the warmest praise must be given to the performance of the choruses, "Oh, Father, whose Almighty power," and "We never will bow down." The boldness and confidence with which the singers attacked their work were in curious contrast to the languor and hesitation displayed by them in 1887.

The chief interest of the week, to musicians at least, was centred upon the concerts of Wednesday morning and evening. At the former was heard the one work which had been composed expressly for the occasion, Dr. Hubert Parry's "L'Allegro et il Penseroso." This was preceded by the symphony to the second part of Spohr's "Last Judgment," and the "Lamentatio Davidi" of Heinrich Schutz, for bass voice, with accompaniments for four trombones and organ. Mr. Novara took the solo in the latter piece, following the precedent set by Mr. Henschel at the Crystal Palace, in standing in front of the organ. His performance of this most interesting and pathetic example of an early German master, for the choice of which much credit is due to the management, was fairly impressive, though not distinguished by any great amount of feeling. The trombone accompaniments were played with most commendable delicacy and beauty of tone.

Dr. Parry's setting of Milton's poems differs from the Handelian treatment of an adaptation of the same subject no less in form than in execution. He has very wisely contented himself with the unadulterated Milton, and has reaped the reward of the composer who marries his music to immortal verse, instead of seeking his inspiration in the smooth inanities of the modern librettist. The first portion of the cantata "L'Allegro" is divided into soprano solos and choruses, and *passés* without any

break into the second section, "Il Penseroso," which in like manner is divided into bass solos and choruses. The only drawback to this delightfully simple scheme is that the poems appear to have been cut up into lengths, so many lines for a solo, as many more for a chorus, and so on to the end of the work. But the courage, directness, and honesty of purpose with which Dr. Parry has addressed himself to his task cannot fail to command both admiration and respect.

The cantata opens with a short orchestral introduction, based chiefly upon subjects from the "Penseroso" music. This is broken in upon by a fine piece of declamation for the soprano, "Hence, loathed Melancholy." With the words "Haste thee, Nymph," begins a very pleasing and melodious air, which is presently taken up and repeated by the chorus, who continue the subject down to the lines illustrative of how the hounds and horn "cheerily rouse the slumbering morn." This is, as might have been expected, the brightest and most tuneful chorus in the whole work, and was sung with evident appreciation by the choir. Although, in the accompaniments, Dr. Parry has allowed himself a few realistic touches, which give colour to the poet's ideas, he has manfully resisted the temptation (which must have been strong) to write anything deserving of the name of programme music. Next follows the soprano solo, "Sometime walking not unseen," which is appropriately naïve and pastoral in character, though scarcely up to the level of what has gone before. The words "Towered cities please us then" usher in a stately and vigorous chorus, changing, however, towards the end, in accordance with the sentiment of the youthful poet's "dream on summer eves by haunted stream." In the next and last number in the "Allegro" part is a soprano air and chorus beginning, "And ever against eating cares." The description of the delights of music is treated with marvellous skill and effect, both the vocal parts and the intricate, though never obscure orchestration, aptly illustrating the lines—

With wanton heel and giddy cunning,  
The melting voice through mazes running, etc.

At the conclusion of the chorus the orchestra continues to dilate upon the same light-hearted themes, till interrupted by the bass voice in the sombre apostrophe, "Hence, vain deluding joys," which introduces the "Penseroso" portion of the work. It may be said at once that the bass solos contain less that is characteristic and adapted to please the popular taste than the soprano airs, being rather declamatory than melodious. In the chorus, which has already been named the "Nightingale," Dr. Parry has studiously refrained from following in Handel's footsteps. The lines in allusion to the bird, "most musical, most melancholy," are treated with a cheerfulness that is almost flippant, while there is not even a passing trill for the flute. The reference to the curfew bell, however, in the succeeding bass solo, proves irresistible even to Dr. Parry. The "sullen roar" is effectively represented by massive chords for the horns and wood-wind, with an accompaniment for basses, pizzicato. In this, as in the first part, the music increases in passion and intensity as it nears the finale. In the chorus, "And when the sun begins to fling," should be noted the exquisitely poetic treatment of the lines—

And let some strange mysterious dream  
Wave at his wings in airy stream, etc.

The finale is worked up in a really noble piece of part-writing of the best English school. The bass solo, with the "full-voiced quire," the



"pealing organ," and the brilliant orchestral accompaniment, bring the work to a most triumphant conclusion.

The performance was, in most respects, very satisfactory. Miss Macintyre, who sang the soprano solos, was evidently nervous, and her pronunciation left much to be desired. Her rich voice, and ringing high notes could not, however, fail to make their effect. Mr. Marsh, in the bass solos, seemed more at home than in the Handel music on the previous evening. Great pains had evidently been bestowed upon this work by the chorus, whose singing was distinguished by spirit, precision, and correctness of expression. The orchestra were at their best in the accompaniments, which are always picturesque, and, though often extremely elaborate, are never overloaded. The concert concluded with a somewhat tame performance of Rossini's "Stabat Mater," in which the solos were undertaken by Madame Nordica, Miss Damian, Mr. Lloyd, Mr. Marsh, and Mr. Novara.

The evening was devoted to Dr. Mackenzie's incidental music to "Ravenswood," and the same composer's "Dream of Jubal." Of the former only the prelude and the three entr'actes were given. According to the analytical notes, the composer has attempted in these short pieces to follow the chief incidents of the story, and to give a sketch of the characteristics of the *dramatis personæ*. It would, however, need a vivid imagination to read Edgar's love for Lucy in a motive for 'cellos and clarinets, or the reunion of the lovers in death in a phrase for trumpets and trombones. The first and second entr'actes show, in our opinion, the highest degree of musical merit. The third is more popular in style, being written in the form of a "Courante." Towards the end the composer has made use of a phrase from the old tune called "Trumpeter's Curran" in a very effective manner. The suite, as it may not improperly be called, was very warmly received.

It is unnecessary to examine the music of "The Dream of Jubal" in detail, since it was fully reviewed in these columns on its first production at Liverpool in February 1889. Miss Macintyre proved once again the best possible exponent of the soprano solos, the music being particularly well suited to her voice. Mr. Lloyd made his usual success in the "Song of the Sickle," which there was a determined attempt to encore. However, the "half-reluctant youth," as he is called in the poem, showed himself altogether reluctant on this occasion, and declined to repeat the song. Miss Damian and Mr. Novara completed the quartet in the "Gloria in Excelsis."

Miss Neilson had been engaged to recite the poem. It is to be regretted that Mr. Fry, who first "created" the part, could not have been secured, for Miss Neilson's performance was not altogether satisfactory. Her manner, more especially in the first part, was exaggerated, and lacking in spontaneity. Her voice, too, is not full and sonorous enough, especially in the lower register, to allow her to give due effect to an accompanied recitation. Owing to these defects, and to the fact that the poem itself is not of sufficient interest to command the attention, the recited portions seemed unduly long. The work was received in a manner which showed that the composer had lost none of his prestige with a Norwich audience since his last appearance before them at the Festival of 1884, when his "Rose of Sharon" was produced.

On Thursday morning the programme consisted of Mendelssohn's "Scotch" Symphony, the same composer's "Hear my Prayer," and Sir Arthur Sullivan's "Martyr of Antioch." The solos in "Hear my Prayer" were sung by

Miss Lehmann with the utmost delicacy and charm. The familiar music was, of course, mere "play" to the chorus after their arduous work of the day before. The "Martyr of Antioch" was performed at the Norwich Festival of 1881, and the large audience that had assembled on this occasion showed how many persons were anxious to renew their acquaintance with its many beauties. Sir Arthur was fortunately well enough to be able to conduct in person what proved to be an exceptionally fine performance of his work. The solos were taken by Miss Macintyre, Miss Damian, Mr. Lloyd, Mr. Marsh, and Mr. Novara. Miss Macintyre's interpretation of the part of Margarita would have been faultless if her enunciation had been less defective. Mr. Lloyd's impersonation of the Pagan lover Eulilius, is, by this time, sufficiently well known. In the very characteristic solo, "To Pagan," Miss Damian was heard to greater advantage than at any other time throughout the week. The chorus appeared positively to revel in the lovely melodies allotted to the Pagan worshippers, while in the Christian Funeral Anthem they showed an unexpected power of pathos and expression. The accompaniments, which throughout are so brilliant, piquant, and full of imaginative charm, were admirably played by the band.

In the evening a purely miscellaneous concert was given, not even a symphony being included in the programme. The Norwich public are supposed to love a variety entertainment of this kind, but it should not have been taken for granted that they prefer a poor selection. A most mistaken effort had been made to please all tastes, without sufficient regard to the dignity of a musical festival. As a matter of fact, a miscellaneous concert on an occasion of this kind offers an excellent opportunity for the preparation of a programme of the highest artistic interest. For example, what could be better than an historical series of specimens of the great song-writers of England, France, Italy, and Germany? Such an opportunity might also be utilized to rescue from oblivion some of the fine scenes and arias which are to be found in those operas of Rossini and Bellini, which have not been able to hold the stage. We need scarcely point out that there are innumerable Lieder by Schubert and Schumann, and dramatic ballads by Löwe, many of them masterpieces in miniature, which are practically unknown in this country.

But to turn from the ideal to the real miscellaneous programme. It is not too much to say that of the vocal items, fifteen in number, there was scarcely one which was not either unsuited to the concert-platform, hackneyed, or intrinsically worthless. Mr. Henschel's choice of "Crugantio's Song," by Beethoven, was an honourable exception, as was also Madame Nordica's selection of "Ah, perfido!" by the same composer. Mr. Henschel gave no proof of friendship to Wagner, or of adhesion to the Bayreuth master's principles, in ruthlessly tearing from its context the so-called "Wolfram's Phantasy." The same remark will apply to Mr. Lloyd's singing of "Lohengrin's Farewell," which, besides, is by no means well suited to his voice. The rest of the vocal items are too well known to call for remark, though a strong protest must be entered against Mr. Ben Davies' contribution of airs from "Doris" and the "Red Hussar." This was the worst blot upon the programme. The instrumental numbers included Mr. MacCunn's orchestral ballad "The Ship o' the Fiend," and Mr. German's Overture "Richard III.," both of which were well received.

On Friday morning Mendelssohn's "Elijah" was given with the following cast:—

Mme. Nordica, Miss Lehmann, Miss Damian, Miss Mackenzie, Mr. Ben Davies, Mr. Humphreys, Mr. Marsh, and Mr. Brockbank. Of this performance the less said the better. Some critics have excused all shortcomings on the ground that the singers were animated by the best intentions. But, unfortunately, good intentions go but a very short way towards success when experience, training, and physical capacity are wanting. The Norwich public has been used to artistes of the calibre of Albani, Trebelli, Patey, Lloyd, and Santley in the principal parts. The absence of the latter was naturally the most felt, since he has always stood alone as the representative of Elijah. Mr. Marsh's interpretation of the part is a correct, though tame performance, while Mr. Santley's might be termed an inspiration full of prophetic fire. Mme. Nordica was evidently ill at ease in the soprano airs, for which she was unsuited by reason of her secular style. The appointment of Mr. Ben Davies to sing the tenor music really seems like a practical joke in questionable taste on the part of the management. The beautiful air, "If with all your hearts," which lies far too high for Mr. Davies' voice, was delivered as though it had been the most languishing of love-songs. Miss Damian's light "mezzo-contra" failed to make any effect in "O rest in the Lord." The only satisfactory parts of the performance was the chorus-singing and Miss Lehmann's rendering of the short phrases allotted to the "Youth."

The seventh and last concert, which took place on Friday evening, was again chiefly miscellaneous in character. The first part consisted of a really admirable performance of the second Act of Wagner's "Flying Dutchman," which being in the composer's early manner, loses but little by extraction from the body of the work. Mme. Nordica and Mr. Henschel gave a magnificent interpretation of the parts of Senta and the Dutchman, while Mr. Davies, Miss Mackenzie, and Mr. Novara were fairly efficient in the subordinate rôles of Erie, Eva, and Daland. The "Spinning-Wheel Chorus" was sung with much spirit, though a little more lightness would have been desirable.

With regard to the second part of the programme, we need only mention that Mr. Davies gave Clay's "I'll sing thee songs of Araby" very prettily; that Miss Lehmann sang in exquisitely sympathetic style a charming new song by Thorne, "Si tu savais;" and lastly, that the orchestra played two short pieces by Grieg and Gillet with much delicacy and finish.

WE understand that the musical arrangements of the forthcoming German Exhibition in Earl's Court will be entrusted to the hands of Mr. Polonaski. This we consider a step in the right direction. Mr. Polonaski, although a foreigner by birth, has resided long enough in England to know the tastes of English people only too well. Let us hope he will not go out of his way to import foreign talent, when we have plenty of our own.

THE following testimonial has just been given to Messrs. Lachenal by Mr. Johnson, the famous concertina player of Kendal:—

15 CANDY STREET, KENDAL,  
Oct. 18, 1890.

GENTLEMEN,—Allow me to express my great satisfaction with your English concertinas. Though I have during the past few years tried and used instruments by various makers, I have found none to equal yours. In my opinion they are unsurpassed (or, to be more correct, not approached) by any other maker. The tone is pure, sonorous, sympathetic, and even throughout the scale. These are important points. The action is unerring in precision and durability under severe tests, and the touch is agreeable. Your instruments have always asserted themselves, even when used with grand pianofortes by Steinway, Bechstein, and Broadwood.

With best wishes for your success,—I am, yours sincerely,  
JNO. P. JOHNSON.  
Messrs. Lachenal & Co.



## Ludwig Deppe.

It was, we believe, Miss Amy Fay (Mrs. Sherwood) who, in her charming book, *Music Study in Germany*, first brought the name of this pianoforte teacher under public notice in this country. Deppe was born in 1828; he studied music under E. Marxsen and J. C. Lobe. He settled down in Hamburg in 1861, and for many years gave lessons, and by founding a singing school and conducting orchestral concerts he advanced the cause of musical art in that city. In 1871 he moved to Berlin, where he had many earnest and devoted pupils. It may be mentioned that he taught the present Empress of Germany when she was Crown Princess. Deppe died suddenly at the beginning of September last, and it is therefore a suitable moment to say a few words about the man and about his method. About the man himself there is indeed but little to say. He lived a quiet retired life: he did not seek after pupils, but they had to seek him out. Miss Bettina Walker in her recently published book, *My Musical Experiences*, had even some trouble in finding him. Having ascertained that he lived on the highest storey of a small inn, she called. On going up the stairs she met "a plain-looking elderly gentleman," who asked her if she were looking for any one. She at once named the person of whom she was in quest. The gentleman replied, "I am Herr Deppe, and if you want to see me and speak to me, I must beg you to come back at four o'clock, that is my hour for seeing people; and I am now on my way to dinner, so please excuse me." She returned to the hotel at the hour named; rang the bell at his door. He—to her surprise—opened it himself. He asked her to tell him all she had to say, adding, "I shall hear it quite well, though I must go on making my coffee." Such a description shows a simple, homely, almost blunt character, but it also shows that his life was not in the general sense an eventful one. For a certain time he was conductor at the Berlin Opera. Judging from the notices of performances given under his direction, he obtained considerable success. He found, however, that operatic ways were not those of peace and pleasantness, and soon sent in his resignation.

Respecting the Deppe method a good deal could be said, but here again there are good reasons for keeping within moderate compass. Miss Amy Fay had studied with Tausig, Kullak, Liszt, but in Deppe she found "the most satisfactory teacher:" he taught "more for the love of Art than of money"—"a rare thing," as she rightly remarks, "in these materialistic days." Well, this lady with all her knowledge and enthusiasm could write an extremely interesting, but not a satisfactory account of the method. And quite recently in a letter from Fräulein Timm (the well-known "Deppe" teacher at Hamburg) to one of her friends in this country, to whom the writer of these lines is indebted for much information, in speaking of a pamphlet written by H. Klose on the "Deppe" method of teaching the pianoforte, says, "It is only to be understood by those who have already studied the method." Practical demonstration is indispensable to those who wish fully to understand it. And the enthusiasm with which Deppe inspired his pupils was the result of personal influence which defies description and analysis.

We shall therefore only touch briefly on one or two matters. With Deppe the question of tone was of prime importance; for he held, and

rightly too, that without a pure, full, rich tone it was impossible to reveal the spiritual contents of the works of the great masters. In an article published in the *Deutsche Musiker-Zeitung* Deppe wrote as follows:—"The player ought to sit at a height which would allow the forearm to rise somewhat from the elbow to the wrist; by this means the hand is free from all burdensome influence of the elbow, and all side movements in scale-playing can be carried out without any trouble. . . . The tone is not produced by a blow, but specially by the weight of the hand, that is of the fingers, by the simple movements of rising and falling, and not by a more or less forced action of the muscles; on the contrary, there ought to be all possible rest, no straining inward or outward, in fact to a certain extent without direct volition."

In the matter of scale-playing he laid great stress on *legato*. The aim should not be only the production of the tone, but also a proper binding together of the tones. Deppe objected to scale-playing in groups of three, four, or six notes, with accent on the first of each group. He considered that a feeling for rhythm, and strengthening of the fingers could be acquired by other and better means. He was most particular with regard to the action of the thumb. For example, in playing the scale of C with the right hand, when the note E has been struck, the tip of the finger on that note and the elbow would form two points of support; a slight movement of the wrist to the right would then bring the thumb to its place for the following note F. This movement of the wrist is an instance of the "side movements" mentioned in the above quotation from the *Musiker-Zeitung*. With regard to scale-playing, we may give, in addition, the following from Amy Fay:—"Deppe always begins the scale in the middle of the piano, and plays up three octaves with the right, and down three octaves with the left hand. He says that all the difficulty is in going up, and that coming back is perfectly easy, as all you have to do is to let the fingers run."

In all matters connected with rhythm and phrasing, Deppe was most exacting. Without entering into detail, we may say that his great aim was to secure performances of the works of the great masters in which the interpreter made the listener feel rather than comprehend phrasing. He objected to anything which showed effort a deliberate intention.

His hints with regard to the use of the pedal for the purposes of *legato*-playing are full of interest.

We have noticed, in the production of tone and in scale-playing, one or two of what may be called the peculiarities of Deppe's method. Many of his precepts, however, he held in common with many good teachers. He advocated slow practice, the hands separately; he was not in favour of excessive practice, and recommended gymnastics for the wrist and fingers for a few minutes every day. He used the Czerny exercises very much, also Cramer, Moscheles. All his pupils speak of the wonderful collection of classical works fingered with his own hand, and to these they had free access.

With regard to the merits of the Deppe method, only those who have practical experience of it are able to judge it. An outsider can, however, clearly perceive that Deppe thought and reasoned much about the art of pianoforte-playing, and that he sought to make his pupils musicians as well as pianists. It has been made a subject of reproach that no public pianist of note was trained by him. For public recognition such a thing is perhaps necessary; meantime, one can point to the devotion and admiration of all who profited by his instruction.

## Lohengrin.\*

(VOCAL SCORE.)

ENGLISH TRANSLATION BY H. AND F. CORDER.

WE are glad to call the attention of our readers to the English version of "Lohengrin," the only version authorized by Wagner's heirs. The libretto of "Lohengrin," unlike those of Wagner's later operas, presents no very insurmountable difficulties to the translator. It contains no fine passages such as may be found in the "Meistersinger," and scattered here and there throughout the "Nibelungenlied;" indeed, when analysed in cold blood, apart from the glamour of music and scenery, it proves to be no more than an ordinary "text-book," based on a very beautiful and poetic story.

The publication of an authorized English version fills, we believe, a long-felt want; yet, we should have thought that persons ignorant of the German language, and of German legend and romance, must necessarily lose so much in not being able to understand and enter into the atmosphere and associations of Wagnerian opera, that it would be scarcely worth while to give them the letter of such works when the spirit is wanting. But this view of the case would seem to be an erroneous one. It has been proved again and again that people ignorant not only of German but even of music, can and do listen to Wagner's compositions with the most complete and uncritical enjoyment. Therefore, it is only natural that they should desire the opportunity of studying the story of the knight of the swan, and his too curious lady-love in what is, no doubt, the best translation that can be obtained. It is only to be hoped that no amateurs will be so far "left to themselves" as to sing extracts from "Lohengrin" at entertainments for the elevation of the masses.

The translation by the Messrs. Corder is correct and literal to a fault; indeed, it is impossible, at times, not to repress a smile at the gruesomely prosaic form in which certain of the most romantic sentiments appear in our native tongue. A too literal translation is like a bad photograph, justice without mercy. Still, it must always be remembered that what to us appears a bald and commonplace jingle of rhyme, may to the ears of the foreigner seem imbued with the spirit of true poetry, and *vice versa*. In illustration of this theory we will quote a few lines in both English and German from the great love-duet (Act iii. Scene 11). At first sight it may seem that the German version is far superior to the English, but a closer examination will show that for felicity of language, and originality of sentiment, there is very little to choose between them; neither rises above the dead level of libretto poetry.

### Lohengrin.

An meine Brust, du Süsse, Reine!  
Sei meines Herzens glüh'n nah,  
Dass mich dein Auge sanft bescheine,  
In dem ich all mein Glück ersah!  
O gönne mir, dass mit Entzücken  
Ich deine Athem sauge ein!  
Lass fest, ach! fest an mich dich drücken  
Dassich in dir mög' glücklich sein.

### TRANSLATION.

#### Lohengrin.

Oh, let my arm, sweet love, enfold thee!  
Unto my beating heart draw nigh,  
By thine own light let me behold thee,  
In whom the world for me doth lie!  
Let me then tenderly caress thee,  
Thy breath upon my cheek to feel!  
Nearer and nearer let me press thee,  
Till bliss complete shall o'er me steal!

\* Breitkopf and Härtel, Leipzig.



## Musical life in London.

THE first concert at the Crystal Palace on Saturday, October 18th, opened the winter musical season. Mr. Manns was received with wonderful enthusiasm. He has laboured successfully for art for many years, and the applause was, no doubt, in part a recognition of his past services; but the public, who in this practical age will scarcely give their support to a man or an institution because it has once been good, feel that the eminent conductor is still able, by the help of his unrivalled orchestra, to give thoroughly satisfactory performances of the great classical works. If there was any doubt as to this in the mind of any one present at this concert, the magnificent rendering of Mozart's "Zauberflöte" Overture, Beethoven's "Leonora" No. 2, and Mendelssohn's ever-fresh, and, apparently, ever-welcome "Italian" Symphony, must surely have removed that doubt. The novelty of the afternoon was a concerto for violoncello in A minor by Herr Hans Sitt, and the interpreter, Herr Julius Klengel, an executant of great ability. The composer, who himself conducted the performance, is a native of Prague, and has already published two concertos for violin. The work in question shows the hand of a skilled musician; and, moreover, Herr Sitt has a strong feeling for melody. The opening "Allegro Moderato" is attractive, but it is certainly surpassed by the delicate and refined "Andante." The "Finale," *à la tarantelle*, may not rank so high as music, but it is lively and, in its way, effective. It should be mentioned that the composer has evolved the themes of his second and third movements from the first "Allegro," thereby securing at any rate outward unity. Herr Klengel's brilliant rendering of the work secured for it a brilliant success. At the close composer and performer were recalled. Madame Valleria was the vocalist: she gave Schubert's "Young Nun," Lassen's "Hallowe'en," and Schumann's "Widmung."

On the following Saturday the programme opened with an Overture to "Antony and Cleopatra," by Miss E. M. Smyth, the lady whose effective Serenade for orchestra was played at Mr. Manns' last benefit concert. The composer in this overture aimed at "programme" music, for the analyst tells us that "there is hardly a note in it that does not directly bear upon the text of Shakespeare's tragedy; the prevailing idea of the work is the eventual merging in death of two master passions, Love and War. How far the music presents fitting tone-pictures of these ruling passions is a question which would probably be differently answered by those who heard it; but it would surely be conceded that it is well constructed, picturesque, and in many places impressive. Mr. Leonard Borwick, the young pianist who obtained such signal success last year at the Philharmonic and Richter concerts, gave an excellent performance of Saint-Saëns' showy Concerto in G minor. His technique throughout was wonderfully neat; the second and third movements would perhaps have been the better for a little more dash. The pianist

afterwards gave some solos: he is too young yet to do justice to Chopin, but his clever rendering of Liszt's "Campanella" Étude brought down the house, and he gave as encore Brahms' "Capriccio" in B minor. The programme included Beethoven's First Symphony, a work, in these advanced days, not often heard. It may not be as grand as the symphonies which the composer afterwards produced, but its freshness and beauty and its signs of coming daring give to it special interest. It was of course played to perfection. The programme concluded with a concert arrangement of the Spirit-Dances (for chorus and orchestra) in Act ii. of Goldmark's opera "Merlin." It is difficult to judge of music thus torn from its surroundings; but, at any rate, one may say that it is sensational, and that the orchestration is showy. It is Meyerbeerian in character, but the influence of Wagner's music is also strong. Madame Tavary was the vocalist, and gave a fine dramatic rendering of "Ocean, thou mighty monster;" she also sang an air from Donizetti's "Linda di Chamounix."

Master Isidore Pavia, age 15, gave a pianoforte recital at St. James's Hall, on Wednesday afternoon, October 15. He is clever; his execution is good, and he is not given to sensational tricks. He cannot yet understand the greatness of Beethoven, nor can he as yet interpret the poetic fancies of the romantic school. He was encored in Chopin's G flat Étude, and in a characteristic Mazurka by Godard.

Señor Sarasate gave the first of a short series of concerts at St. James's Hall. The eminent violinist has, it would seem, come early to see if a British audience is as numerous and as enthusiastic in winter as in summer. On Saturday he had an opportunity of convincing himself that he is never out of season. He played two concertos, one by Bernard, and Max Bruch's in G minor: for the former he was recalled twice, but for the latter five times. He also played, to the complete satisfaction of the audience, Ernst's brilliant fantasia on themes from Rossini's "Otello." The principal orchestral pieces, given under Mr. Cusins' direction, were Liszt's "Les Préludes," and Beethoven's Overture to "King Stephen."

The Popular Concerts commenced on Monday, October 20. The change of hour from half-past eight to eight had apparently not become generally known, for there were many late arrivals. Sir Charles and Lady Hallé made their first appearance in public since their return from the Antipodes, and it is scarcely necessary to add that they were cordially received. In addition to the attraction of seeing these old favourites back again, there was an exceptionally strong programme. First came Beethoven's Rasoumofsky's Quartet in F (Op. 59, No. 1), a favourite work from the very first season of the Popular Concerts. Full justice was done to it by Madame Neruda and Messrs. Ries, Straus, and Piatti. Sir Charles Hallé gave an admirable rendering—one of his best—of "Les Adieux" Sonata in E flat, the appropriateness of which needs no explanation. Brahms' first pianoforte Trio in C minor, and some of Ernst and Heller's *Pensées fugitives* were included in the programme. Mr. Ben Davies obtained great success and an encore with Signor Piatti's "Awake, awake," in which the 'cello obligato part was played by the composer.

On October 20th a concert was given by Mr.

STEINWAY & SONS, Pianoforte Makers, by special appointment to Her Majesty the Queen and Her Royal Highness the Princess of Wales.—ADV.

Ferdinand Dunkley, at St. Aubyn's Hall, Norwood. The programme showed a promising list of composers—Beethoven, Schumann, Schubert, Brahms-Joachim, Grieg, Dvorák, Moszkowski, Ries; with a couple of songs by the concert-giver. The most successful performance of the evening was Beethoven's violin Sonata in F, by Mr. Stanley Blagrove and Mr. Dunkley. Mr. Blagrove also obtained much applause by his rendering of two violin pieces by Ries and Brahms-Joachim. Mr. Dunkley gave a good reading of the "Sonati Pathétique," and of Schumann's "Kinderscenen." The singer was Miss Ida Hovenden. Mr. Dunkley's compositions show great promise and much originality, and he will probably win a foremost place among musicians.

## Musical Groundwork.\*

BY FREDERICK J. CROWEST.

MR. CROWEST'S book is described on the title-page as a "First Manual of Musical Form and History for Students and Readers." If this is a first manual, we might well inquire what a last manual would be like. In these days when condensation is practised as a fine art, when students expect to be stuffed with balls of literary forcement at the least possible trouble to themselves, Mr. Crowest ought to take a prize as a summarizer of the very first order.

In the work under consideration, he has almost succeeded in annihilating time and space. For example, we start with a survey of Egyptian, Hebrew, Greek, and Roman music, the whole contained in one short chapter. Without loss of time we are carried on to Notation, Scales and Clefs, Time and Accent, and so through Melody, Harmony, Vocal and Instrumental Music, down to the modern European Schools of Music, winding up with a chronological and biographical list of the principal events in musical history. Truly a comprehensive programme. Such a work might be termed, not the royal road, but the express train to musical knowledge.

We must not, however, be understood as objecting to the manner in which the author has carried out his gigantic task, for this is clear and succinct in the extreme. The chapters on Notation, Melody, Harmony, etc., are enriched by numerous and interesting illustrations of the statements contained in the letter-press. For students anxious to cram for a musical examination, we can imagine that such a work may be of much use. For them picturesqueness of description and the graces of style are mere worthless superfluities.

It is only fair to Mr. Crowest to admit that he states in the preface that "The little manual is intended to be nothing but an Introduction to any one of the subjects of which it treats; and the reader should regard the book as a sort of stepping-stone to larger musical histories and treatises." In spite, however, of this prefatory modesty, we cannot but be of opinion that our author has attempted considerably more than comes strictly under the heading of Musical Groundwork.

HAMISH MACCUNN'S "Land of the Mountain and Flood" will be given at the St. Petersburg Symphony Concerts this season, as will also Cowen's "Scandinavian Symphony."

\* Fred. Warrs & Co., London and New York.

"The greatest of all Pianofortes—the Steinway Pianofortes—London and New York."—ADV.



## Bülow's Reading of Bach.

—:o:—  
CHAPTER II.

**V**ARIATION nine is one that requires much study from the player, and very few will find it easy to make effective.

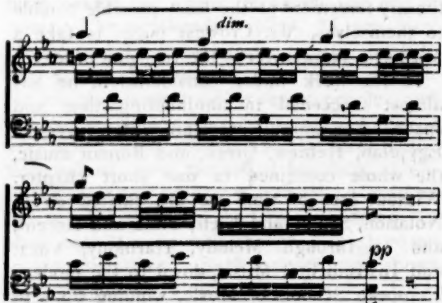
Bülow plays it *piano e legatissimo*,—that is, the accompaniment—and with perfect calmness.

The soprano voice *espressivo*, the first note (crotchet E) of the first bar *mezzo forte*, the second *piano*, the first note of the second bar *piano*, the second *mezzo forte*, bars three and four the same as bar one, and bar five, with the first crotchet *piano*, the second and first of next bar *crescendo*, till a *sforzando* is reached on the minim A flat of bar six. The crotchet F succeeding the A flat begins a *diminuendo* till the end *pianissimo* is reached.

Throughout, the accompaniment must be faultlessly even, and with a clear, soft *piano* touch.

The *diminuendo* of the last two bars must not be accompanied with *ritardando*—a fault most students are in the habit of committing.

Bülow's reading of bars seven and eight is as follows:—



After this variation, so beautiful in its pathos, comes the *bravura* variations, numbers ten and eleven. These are a piece of work for the student, and, since the technique of these is so difficult, I will draw the attention of the student to one or more points where he will be weak, if not faulty.

First, the demi-semiquavers must be carefully studied, and be played in a free, bold manner, always *forte*, that proves exceedingly difficult; and the only way this result can be attained is by first studying the accompaniment separately, taking particular care in such passages as the following, bar one:—



just at that part where I have placed an asterisk.

Here the student is apt to jumble the notes, and to get over them anyhow, if only he reaches the second bar safely; but unless these notes are played with accuracy, the effect of the entire variation is destroyed, therefore at every change to another harmony the student must take special care.

The treble is played throughout in this fashion:—



I may add, however, here that, although Beethoven has placed *sempre forte* at the beginning of these variations, Bülow does not hesitate, according to his wont perhaps, to commence *mezzo forte*, increasing by degrees to *forte*.

In variation eleven the student will have difficulty in giving out the bass, as it must be given *bravura*, but he must first study the treble till the notes go of themselves, and then, when playing, give his whole attention to the bass.

At the first note of variation ten, at bars two, three, four, five, and seven, Bülow uses a slight accent, as also in bar six on the first note of the third group of demi-semiquavers; on the first note of the first, third, and fifth group, bar seven; and on the first note of the fifth group, bar eight.

In variation eleven he uses accents on the first note of bars two, three, four, seven, and eight; on the first note of the second group of demi-semiquavers, bar five; on the first note of the third group of demi-semiquavers, bar six; and on the first note of the first, third, and fifth groups, bar seven.

Variation twelve brings all the student's musical abilities into play; but, although it must be *espressivo* all through, he will do well to remember that *espressivo* is not another term for sentimental, as so many imagine.

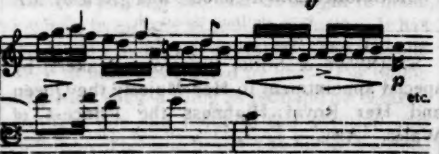
Throughout, the minims, especially in the bass, must be struck so that the sound is clearly sustained for the full value of the note. Bars three and four Bülow plays as follows:—



At bar six the student should be particular to give the *sf.* on the second beat. This is one of the peculiarly Beethovenish effects—*sforzandos* on the unaccented beats.

Variation thirteen is a study in *dolce* playing.

The interest lies with the bass, which Bülow plays as follows, the accompaniment in the treble being as *legato* as possible, the effect being particularly soothing to the ear:—



Quite a wonderful effect can be made out of this variation, if only the student has the patience and perseverance to study it out.

Variation fourteen is a study in technique in the right hand, the bass having the interest. In the second last bar the *crescendo*, after the climax has been reached, must become *decrescendo*, terminating gracefully in *piano*.

Variation fifteen is one of the easy ones, and must be taken *tranquillo*, the first beat in each bar or ground bass being sonorously given. Bülow plays bars six and seven as follows:—



Variation sixteen must be played unbrokenly with variation fifteen, the going over into it being carefully studied. This is a study in rhythm.

Variation seventeen is played *tranquillo* and *dolce*, and is a by no means easy study in part-playing. Bülow reads the first few bars as below:—



Bars seven and eight must be played very *piano* and *tranquillo*, but without *ritardando*.

Variation eighteen is one *con fuoco*, and, easy as it looks, is rhythmically difficult, as the student will find when he attempts to play the scale passages up to time. Bülow's reading of this variation is particularly interesting. I give one bar as an example:—



The adding of the staccato marks to the two first semiquavers makes a very striking effect, and, according to Bülow's idea, does away with the dryness of this variation.

The bass is always played very sustained. At bars six, seven, and eight the scale passages end with a *sforzando*, which most students, because of the pace, will find difficult. The entire variation will prove the student's technical abilities, and teach him the necessity and benefit of daily technical studies to keep his fingers in order.



Bülow's reading of variation nineteen is peculiarly gracious.

The first three quaver beats he plays *non legato* and *forte*, changing the second three beats abruptly to *piano* and *legato* in this fashion:—



His reading, too, at bars six, seven, and eight is highly effective:—



At bar seven the \* over the first semiquaver of the fifth group I put there to draw the attention of the student to a note which in many editions is given wrongly C, not B as it should be.

Variation twenty is something for the fingers. It is *sempre forte*, and this without exception throughout. At the same time, even with this, Bülow, master of *nuance* as he is, manages to have *nuance* here in this fashion:—



At bar seven he advises, for the easing of the left hand, that the first two groups of semiquavers be played with the right hand, of course without any break occurring in the evenness of the entire passage; but I remember myself, when studying this variation, the cure seemed to me more difficult than the disease. However, all hands are not alike, and possibly some students may find a benefit, fancied if not real, from this idea of Bülow's.

The twenty-first variation is more or less a changing of hands with the preceding one, and both in this and the other the student must take special care to bring out a forcible *sforzando*. On this effect the whole two variations depend.

The last bar must be played double *forte*, and on the first of each semiquaver group Bülow places an accent.

The character of variation twenty-two is the same as variation twenty and twenty-one, with *pizz. mosso* added, so that here the student has full scope for broad Beethoven playing,—sturdy, intense, and earnest.

The *sforzandos* on each crotchet are difficult of attainment, especially in the left hand, when the right has the quieter semiquavers against them, but the student must spare no pains.

The two last bars are played double *forti*.

Variation twenty-three is really something

too lovely to be placed in the hands of a student. It is an immortal sketch of a great master.

After all the storm and stress of the preceding variations, it comes *misteroso* and *pianissimo*.

It is like the first mysterious dawning of day on some lovely Alpine scene, succeeding a black night of storms and blustering.

Poor variation, how often I have heard it maltreated at the hands of thoughtless pianists!

No student who has not a thorough *pianissimo* should attempt it. It must be played slower than the preceding variations, and the bass evenly,—as evenly as possible and *portamento*,—but, above all, let sentimentality be avoided. Nothing great is ever sentimental, and this matchless thought of the great master is as far beyond sentimentality as it is beyond the world of our everyday lives.

At bars four and five a slight *crescendo* and *decrescendo* may be used, and care should be taken that the *sforzando* on the second beat of bar six is not forced or not overlooked. The end must be absolutely *legato*, *pianissimo*, and calmness.

(To be continued.)

## The First and Last Adagio.

By ROBERT VON HAGEN.

IN the year 1844, Frederick William, Prince of Prussia, the future Emperor of Germany, was a lad of thirteen. Reichardt, his music master, composer of the well-known patriotic song, "Was ist des deutschen Vaterland," had been giving him a lesson one day, and was about to leave him, when the young prince asked him to wait a moment.

"Herr Reichardt," said he, in his pleasant boyish way, "my father's birthday will soon be here; it is, as you know, on the 22nd of March. Now, Doctor Curtius thinks it would be very nice if I were to learn a new piece as a surprise for him on that day. Will you kindly choose something that you think might do? Only, mind, it must be very difficult, so that papa should see I have taken great pains, as that will please him more than anything. What he likes best is one of those soft, slow sort of pieces with a great deal of expression in it."

"Yes, sir, I quite understand. In that case, perhaps some fine adagio will be best," replied Reichardt, beginning at once to turn over the leaves of some music in order to find what he wanted. He chose out a piece at last, and paused for a moment to consider.

"Have you found me something?" asked the prince.

"I am afraid your Royal Highness is hardly far enough advanced; this is so very difficult. It is the adagio from Schumann's Sonata in F sharp minor. But it won't do, I fear. You see, there is so little time in which to learn it."

"Ah, but Herr Reichardt," broke in the prince entreatingly, "I will work so hard! Do please let me have it. It must do—it shall do; if not adagio, why then forte. That is what papa is always saying to me!"

By dint of immense trouble and perseverance the mighty task was finally accomplished, and on the 22nd of March the young prince played Schumann's grand movement quite correctly, and with great expression, much to his illustrious father's surprise and pleasure. As a reward for his industry, Prince Frederick William was given a turning-lathe fitted up with every necessary implement, and great was his excitement and delight when thus the fondest wish of his heart was realized.

Forty-four years later, the noble castle of Friedrichskron stood bathed in bright sunshine and full of majestic beauty. Everything around seemed glad

and prosperous. But alas! in a certain room on the ground floor a man with a white, drawn face lay dying. Magnificent as he was in form and feature, in a very short time people would be saying of him—"No picture of him that was ever painted could do anything like justice to the reality."

Our beloved Emperor Frederick had only a few more days to live; the sufferings he had borne with such uncomplaining fortitude were very nearly at an end. Dim and weary were the once joyous blue eyes that used to look with loving approval on everything that was good and beautiful. But they still brightened a little when gazing through the open window on the lovely gardens, the wide shady road leading to Potsdam, the fresh green lawns adorned with marble statues, and all other dear and familiar sights soon to be left behind for ever.

Presently the empress came into the room, and it was touching to see the effort she made to appear hopeful and cheerful as she sat down by the side of her husband's couch. His face lighted up as he smiled at her affectionately, and made a sign with his hand as if to show her how the fine weather outside revived and cheered him. During the last few days of his life the Royal patient was unable to speak except by signs, and his family, as well as those around him, learned at last to interpret these signs so accurately, that the emperor was almost entirely spared the trouble of writing down anything he wished to say.

On his wife's inquiring, as usual, whether there were anything he wished for, he waited a moment, and then with both hands imitated the movement of a performer on the pianoforte.

"Who is to play?" asked the empress; adding rather anxiously, "Will it not be too much for you?"

The emperor shook his head, and then wrote on his tablets, "I should so like to hear some music. Could not Rüfer, Victoria's master, come and play something?"

"I will send at once and ask him," said the empress. "He is in the church close by, giving her a lesson on the organ."

A message was promptly given, and the artist and composer of "Merlin" appeared in obedience to his Majesty's desire.

In the room next to that of the emperor was a piano, at which Herr Rüfer seated himself, first having opened the folding doors between. The invalid begged for one of his favourite airs, and listened to it with evident pleasure. The pianist was naturally much affected by the pathetic circumstances, and played one piece after another with deep feeling, and at the conclusion of each the emperor warmly expressed his thanks, and requested him to go on playing, as it soothed him and gave him so much enjoyment.

But at last, as the soft chords of a lovely melody died away, the empress said once more,—

"Are you sure this does not tire you? I am so afraid the excitement may do you harm."

The emperor smiled, and wrote on his tablets,—

"Just one more. I should like an adagio from one of the Sonatas. That shall really be the very last."

In the next room the musician was waiting sorrowfully, longing to fulfil the least wish of his dying kaiser. He went back to the piano, and began a magnificent adagio. The sick man listened intently with glistening eyes. He beckoned to the empress, and wrote these words with feverish haste: "Forty-four years ago I learnt this very adagio, and played it to my father on his birthday. Of course not so well as he plays it! It is out of the Sonata in F minor. Very beautiful! Please thank Rüfer. This is the last. Now I will go to sleep."

It was indeed the last earthly music to which he ever listened—a tender farewell from the divine art he loved most dearly. Only four days more, and the hour of release had struck for the brave spirit that had suffered so patiently. After his long and grievous trial rest came at last for the great and good Emperor Frederick, and he passed gently away to the blessed land of pure and everlasting harmony.

MR. F. CORDER has been appointed conductor of the Borough of Hackney Choral Association in place of Mr. E. Prout. A better choice could not have been made.



## Musicians in Council.

### Dramatis Personæ.

DR. MORTON,	Pianist.
MRS. MORTON,	Violinist.
MISS SEATON,	Soprano.
MISS COLLINS,	Contralto.
MR. TREVOR,	Tenor.
MR. BOYNE,	Baritone.

**D**R. MORTON. Do you remember a few months ago I had a piece of pianoforte music—a waltz; I think—inspired by Aspinall's enamel? Well, to-day I have a polka on the subject of "Zingit," which, I believe, is one of those new drinks whereon the *fin de siècle* constitution is supposed to be dependent. This polka, by Edward Solomon (Ascherberg & Co.), is a rattling, dashing sort of composition, and therefore likely enough to win popularity both for itself and the stuff it advertises.

**Trevor.** A *propos* of *fin de siècle*, it is quite a *fin de siècle* idea to puff off wares by means of music. Fancy Beethoven writing a sonata upon sausages, or Mozart a minuet upon mouse-traps! They would no more have dreamt of such a method of making money than Fra Angelico would have dreamt of painting his brother monks in the act of using somebody's soap.

**Dr. M.** I think it must be the Americans who have taught us to turn art to such practical account. But to continue. A musical sketch called "The Brooklet," by Eaton Fanning (Alfred Hayes, London), is exactly what you would imagine a piece of that name to be. Therefore, I need hardly say that it makes a good finger exercise, and is quite unlike any brooklet one has ever met with in real life. "Funny Folks," an intermezzo by G. H. Swift (Alphonse Cary, London), is too trivial to call for serious notice. "Ma belle Reine," by Trotère (Cramer & Co., London), is described on the title-page as a "graceful dance." This plan of frankly pointing out the style and merit of a piece must save a deal of trouble to the reviewers,—that is, if they take the composer at his own valuation. Mr. Trotère does not, however, point out that the principal theme in "Ma Belle Reine" is founded on the well-known German air, "Ach, du mein Felix!" "Des Eaux Rapides," a Mazurka Brillante, by Horace Hill (Alfred Hayes) is also sufficiently described by its title. Pieces of this type are out of date now. They carry one back to the time of Henri Herz, and one's mother's old music-books.

**Miss Seaton.** Dear old things; don't scoff at them. I love to get hold of somebody's old MS. music-books, and gaze in awe and admiration on the neat faded writing. How they must have tried their eyes before music was cheap, and what funny songs and pieces they took the trouble to copy out! Certainly, the accompaniments were of the simplest kind.

**Mrs. Morton.** I should like to be present in the spirit when posterity is looking through some of our portfolios. They will think we had a grisly taste in sentiment, and wonder why on earth we always kill our lovers off in the third verse.

**Miss S.** They are never killed; they are only translated in the pleasantest way through the "golden gates" to the "distant shore" of the "better land." It is a sort of apotheosis like the transparency at the end of "Faust." But now I have something much better than

usual to tell you of—namely, an Album of Six Songs, by Emil Kreuz (Ascherberg & Co.) I am afraid Emil Kreuz is a German, unless he writes under a *nom de plume*. Anyhow, the words are by Burns. There must be some natural affinity between Scotch and German, since the former translates so well into the latter. Only "Hans Anderson, mein Hans," sounds rather funny for "John Anderson, my Jo." There are reminiscences about the settings of some of these songs, which is, perhaps, inevitable when a composer tries to make use of "local colouring" or "national characteristics." The "Bonnie Wee Thing" is one of the most ambitious of the six songs, but in my opinion "Saw ye my Phely?" is the most attractive. All, however, are deserving of attention, if only by reason of the excellent accompaniments. I may add that the book is dedicated to Miss Liza Lehmann, by whom the contents have been sung, and that the price is 4s. nett. "Flowers Ungathered," by Arthur Hervey (Paterson & Sons, Edinburgh), is a bright and tuneful setting of some words by George Barlow, which are distinguished by a touch of something like true poetry. "Flowers of the Past," by L. Denza (Ascherberg & Co.), is a melodious and thoroughly "singable" song, like all Denza's compositions. This is, however, by no means one of the best efforts of the composer. The accompaniment is distinctly commonplace. "Just as of old," by Sydney Shaw (Wilcock Bros., London), is a rather lugubrious ditty, with a nice easy obligato for violin or 'cello.

**Trevor.** I have rather a pretty Serenade by Gerald Lane (Cramer & Co.). The melody is of that rocking, soothing kind, which we generally associate with cradle-songs. "True as the Stars," by G. T. Grover (Cramer & Co.), is a conventional song of the popular "lovers' parting" type. Lastly, I too have an Album of Six Songs, which are something out of the common. Mine is by Charles Braun (Pitt and Hatzfeld). The poems are by Shelley, Byron, Mackay, and R. S. Standen. I consider the two best to be the settings of Byron's "There be none of Beauty's Daughters," and Mackay's "Magic Harp." Both are thoroughly sympathetic, and the accompaniment to the former is especially original. The songs are all adapted for a tenor or soprano voice. The Album is only 3s. nett.

**Mrs. M.** Isn't it refreshing to come across something one can warmly praise without doing violence to one's artistic conscience? I have two pieces called "Flowers of Melody," by William Hume (Wood & Co., London). They consist of popular English and Scotch airs arranged in simple fantasia form for piano and violin, with a part for second violin *ad lib.* I need scarcely say that these pieces are extremely easy. Then I have an Album of Six Miniatures for piano and violin by F. Evelyn (Wood & Co.). These are nice pieces for beginners; they are pretty and not too feeble. Can there be nothing but beginners on the violin? I suppose advanced pupils have to go to Continental composers for music worthy of their metal.

**Boyne.** Do you remember what Dr. Johnson said about violin-players? "There is nothing, I think, in which the power of art is shown so much as in playing on the fiddle. In all other things we can do something at first. Any man will forge a bar of iron if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddlestick, and he can do nothing."

**Dr. M.** That remark applies almost equally well to any stringed or wind instrument. I must say Johnson irritates me when he gets on the subject of music. He has the contempt of

ignorance for the art. He was a curious combination of long head and narrow mind.

**Boyne.** I always thought Boswell such a much pleasanter character, as well as a greater man. I have a stupid song called "Waggoner Will," by Arnold Bruce (Wilcock Bros.). It reminds me of "Carrier John," though there is no real similarity between the two. There is a refrain of "Come up, Polly, my beauty! This I sing as my whip I crack," etc., which might have been made effective, but is a failure in point of fact. "Heart in Armour," by Hamish MacCunn (Paterson & Sons), is a really fine and spirited baritone song. The words are by George Barlow, who, by the way, ought to take a high place as a writer of verses for musical setting. Those under consideration are manly and vigorous, and have been treated by the composer with a self-restrained unconventionality which is beyond praise. It is a song that Santley would have enjoyed singing in his prime. "Union Jack," by J. M. Capel (Ascherberg & Co.), is a very ordinary specimen of the common or penny-reading song. I see it has been sung by Mr. Barrington Foote, who really is old enough to know better.

**Miss Collins.** I have a song called "The Old Corner," by H. Edwards (Weekes & Co.). It is a pretty little composition of the dim, subdued kind. "Sunrise and Sunset," by Alfred Redhead (Wood & Co.), is a song that the experienced ballad-singer might make an immense effect with. It is a sort of essence of the style affected by Gounod, Blumenthal, and Cowen in their weaker and wickeder moments. One knows exactly what to expect in this kind of song. Of course it is tremendously worked-up to the last verse, where to an arpeggio accompaniment, pianissimo, we are told that "The sunrise found her waiting, And the sunset bore her home." I do honestly think, however, that it would please an average "ballad-audience" extremely, if well sung. "Willow Leaves," by Hilda Waller (*Magazine of Music* Office), is a well-written song for contralto, with a flowing melody and sympathetic accompaniment. The words are by Fred. Weatherly. I see that "Willow Leaves" has been sung by Madame Belle Cole. "In the City," by George Lloyds (Wilcock Bros.), is not, as you might imagine, a song of stocks and shares, intended to be sung by a broker or a jobber, but a maudlin ballad about a dying beggar. Of course the inevitable angels wait "at heaven's gate with love and hope for her." I must say I should be sorry to share immortality with the heroes and heroines of the modern drawing-room song.

**Boyne.** I have quite made up my mind that when I am an angel I shall find something better to do than waiting upon the "golden stairs" for all those lovers who cannot survive a third verse.

## Autumn Leaves.

Autumn leaves with colours grand,  
Bent and swayed by magic hand,  
Winter blasts come sweeping by,  
Hurl them to their destiny.

They are gone—all nature's sad,  
Weeping at the rude change made,  
Meaning, quivering branches bare,  
Autumn leaves—they are not there.

So with us like leaves, in time  
We fulfil our destiny,  
Oh, that like them, when we die,  
We may have some one to mourn.

DORA B. EDNEY.



## Music in Bristol.

THE first of the Saturday Popular Concerts took place at the Colston Hall on the 4th ult. The chorus and orchestra are mainly the same as in former years, and are again conducted by Mr. George Gordon, who has so ungrudgingly given his time and labour in the service of this Society. The object of the Association is to provide concerts for the working classes at a merely nominal price, and the attendances at these gatherings has always been most encouraging. The Society is beginning the season free of debt, and it is to be hoped that this position may be maintained throughout the winter. The programme was a popular one, and consisted of miscellaneous vocal and instrumental solos. Miss Marion Evans, of Swansea, was the vocalist, and Miss Minnie Fricker, from the same town, made a successful *debut* as a harpist, whilst Mr. Howard Reynolds fairly roused the enthusiasm of his audience by his brilliant cornet solos. The part-songs given by the choir, and the overtures by the band, were also cordially applauded. The annual meeting of the supporters of the Association was held in the Guildhall on the 9th ult., when a favourable report of the work done by the Society, and of its present financial position, was presented by the Committee. The High Sheriff (Mr. J. H. Lockley), Mr. John Harvey, Mr. George Riseley, Sir George Edwards, and others addressed the meeting.

The Monday Popular Concerts season opened very successfully on the 6th ult., when a most interesting programme was given. The *piece de résistance* was Mendelssohn's "Scotch" Symphony, which was finely played by Mr. Riseley's band, and was evidently greatly enjoyed by the audience. There were two overtures, Weber's "Euryanthe," and Nicolai's "Merry Wives of Windsor," and the Andante from Spohr's Symphony, "The Power of Sound," was heard for the first time at these concerts. The evening closed with a selection from Sullivan's "Yeomen of the Guard," with solos for various instruments. Mr. Riseley conducted as usual, and the vocalist was Miss J. Dickerson, who was present in the city with the Carl Rosa Opera Company, of which she is a member. She possesses a contralto voice of good tone, and contributed three songs, being recalled on each occasion. The audience was a large and hearty one, though we would gladly have seen the hall more crowded.

The second of the series of Monday Popular Concerts would naturally have fallen on the 20th ult., but was given on the 15th ult., for two reasons: First, to avoid clashing with the Festival, and secondly, to try whether the Wednesday early closing movement, which liberates numbers of those engaged in shops at five o'clock on that day, would have a favourable effect upon the attendance. The Carl Rosa Opera Company and Hengler's Circus offered strong attractions elsewhere, however, and in consequence Colston Hall was only fairly well filled. The concert opened with Mendelssohn's Overture to "Athalia," which was capitally played by the band, the phrases for the wind being especially telling. Dr. Mackenzie's ballad for orchestra, "La Belle Dame sans Merci," was then given for the first time in Bristol. It is founded upon Keats's poem, though it by no means aims at representing a complete musical setting of the verses; but whether considered as a separate and independent composition, or as an index to the leading ideas of the poet's ballad, it is alike

beautiful and picturesque, and, with its rich colouring, and its full and varied instrumentation, should ever be a welcome item in the evening's programme. The whole work was rendered in an intelligent and sympathetic manner, which was deserving of high praise. Liszt's Hungarian Rhapsody, No. 1 in F, which has ever been a favourite at these concerts, both with conductor and audience, brought the first part of the programme to a close, being played with great spirit and crispness. In the second part the ballet music from Gounod's "Faust" was the first piece, and afterwards Handel's well-known "Largo" was given, for violin, organ, harp, and strings; it was well played, but unfortunately the effect was marred by its being taken too fast. Other lighter orchestral pieces followed, and the programme was interspersed with songs by Miss Lucille Saunders and Mr. John Child, the former having the advantage of organ accompaniments, artistically played by the conductor, Mr. G. Riseley. The next concert is announced for the 3rd inst., when the programme will consist entirely of works by English composers.

### THE BRISTOL MUSICAL FESTIVAL.

The seventh of these triennial gatherings would naturally have been held next year, but, as the Birmingham Festival falls due then, it was decided by our Committee to anticipate the usual time by a year. Consequently the Bristol Festival took place on the 22nd, 23rd, 24th, and 25th ult., but the date of going to press only permits me to notice in this month's issue the morning and evening concerts of the first day.

The performers all assembled in force on Tuesday, the 21st ult., when there were full rehearsals held both morning and evening. At 3 P.M. "The Redemption" was taken in hand, and gone through from beginning to end. The choir did their work well, and Sir Charles Hallé but seldom found fault. A few unsteady passages were repeated, with good results, upon the next day's performance. In the evening "The Golden Legend," Brahms' "Schicksalslied" (sung in English), Lloyd's eight-part chorus, "To Morning," and Wagner's "Kaisermarsch," were all rehearsed, the choir doing particularly well in "The Golden Legend." The next morning Colston Hall was well filled to hear Gounod's great trilogy, "The Redemption." The forces responsible for its production were as follows:—Principals, Madame Albani, Miss Macintyre, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Watkin Mills, Mr. Andrew Black, and Mr. Montague Worlock. Chorus, The Bristol Musical Festival Choir, numbering about 350 voices, distributed as follows: sopranos, 107; altos, 102; tenors, 66; basses, 76. Organist, Mr. George Riseley. Orchestra, Sir Charles Hallé's band, numbering about a hundred players, with Mr. W. Hess, 1st violin; Mr. Vieuxtemps, 1st cello; Mr. Speelman, viola; and Mr. Hoffmann, double bass. Conductor, Sir Charles Hallé. The arrangements on the orchestra were as good as the space would permit, which is not, however, saying much. Both band and chorus were necessarily cramped, and the construction of the orchestra compels the tenors and basses to sit facing each other, instead of the audience, which is a great impediment to their being heard to advantage. The new arrangement of raising the height of the seats was a great improvement, and the ladies' voices told out far more clearly in consequence.

The conductor received a most cordial welcome on his appearance, and the proceedings began by the singing of the National Anthem by Miss Macintyre and the chorus. The oratorio is preceded by a short prologue, in three numbers, (a) The Creation, (b) The Fall, and (c) The Promise of Redemption. The first is instrumental, and was grandly played, the crescendo at the end being given with quite an astonishing effect. Mr. Lloyd, as the tenor narrator, left nothing to be desired, and Mr. Black gave the music allotted to the bass narrator carefully and well. The chorus for the celestial choir, which is the third number of the prologue, was exceedingly well sung by a small picked section of the choir. Space will not allow me to notice in detail each number, and I must therefore

be content with a few general remarks upon the performance. To speak first of the choruses. The choir was particularly well balanced, the usual weakness in the tenor department being scarcely ever discernible. The sopranos were bright and clear, and brought out their high notes with great effect, and the altos were noticeably strong and full. The tenors did their work admirably, and the fine sonorous tone of the basses was an excellent support to the whole. The numbers in which they did best were "The Reproaches," where the light and shade was very telling; the chorales, "While her watch she is keeping," and "Lord Jesus, Thou to all bringest light," in which the artistic organ accompaniment added greatly to the effect; "From Thy love as a Father," "Unfold, ye portals everlasting," which two last were an absolute triumph for all concerned in them; and the "Hymn of the Apostles," in the third part. The leads were well taken up in "Lovely appear," but it was begun rather too loudly. In speaking of the work of the choir as a whole, it is deserving of very high praise, and if there were more courage and unanimity sometimes in the first start, there would be but little left to desire. The phrasing and enunciation are good, and the notes are thoroughly well learnt; to begin all together, whether forte or piano, is all that is needed, and perhaps at times a little more absolute pianissimo. For the soloists, Madame Albani was in almost finer voice than ever, and surpassed herself by her magnificent singing of the soprano solo in the two numbers, "From Thy love," and "Lovely appear." Miss Macintyre rendered good service in the quartet, "Beside the Cross remaining," and in the trio of the Holy Women at the Sepulchre. Miss Hilda Wilson in "While my watch I am keeping," showed herself a true musician, possessed of a full and sympathetic voice; and Mr. W. Mills deserves especial credit for the quiet dignity with which he delivered the sentences attributed to Jesus. All the soloists were successful, though some were not guiltless of some small slips in taking up their leads. The performance of the band was quite wonderful, and only needed a little moderation during some of the solos to have been perfection. The effect of "The Earthquake" number was stupendous, the result of the combination of soloists, band, and organ. A special word of admiration is due to the brass instruments for their playing throughout, and perhaps especially in the chorus, "Saviour of Men." Mr. Riseley discharged his duties at the organ in musicianly style, his powerful playing being a marked addition to the success of the whole work. Sir Charles Hallé conducted in his well-known calm and dignified manner.

The evening's concert must be dismissed in a few words. It was a pleasure to see a well-filled room, and the brilliantly lighted orchestra, with the white dresses of the ladies of the chorus, was quite a pretty sight. Beethoven's Symphony, No. 8, opened the concert, and was excellently played by the band. It is not so well known here as some of the others of the nine, and is written in the composer's earlier style, lacking the grandeur and breadth of his other later works. This return to the simpler form, and the substitution of the Minuet for the Scherzo, has puzzled many critics. The symphony is, however, full of brightness and charm, and the audience responded to its claims very heartily. The other pieces for the band were four numbers from Grieg's suite, "Peer Gynt," the last of which the conductor was induced to repeat at the calls of the audience; Wagner's Overture "Die Meister-singer," Liszt's Hungarian Rhapsody No. 4, and Weber's Overture "Der Freischütz," all of which were splendidly played. Sir C. Hallé also gave great delight to his hearers by his playing of Weber's "Concertstück" for pianoforte and orchestra. Miss Macintyre won three recalls after her singing of "Roberto, o te che adoro," and Miss H. Wilson was very successful in Brahms' "Liebestreu," and "The tears that night and morning" (M. V. White). Mr. Iver McKay did full justice to a scena entitled "Maya," by our talented fellow-citizen, Mr. J. L. Roedel; and Mr. Black was put down for a solo and a duet with Mr. McKay.

The Bristol Festival Choir did themselves great credit by their performance of the eight-part chorus of Mr. Lloyd's, "To Morning," when they were conducted by their excellent chorus-master, Mr. D. Rootham; and they also gave a good rendering of the "Song of Destiny," though not a perfect one. Some of the leads were a little uncertain, and a double pianissimo was lost; once, too, there was a tendency to a false start amongst the altos, but there was no lack of spirit and energy, and the difficult phrases, "Like water from cliff unto cliff ever dropping," were commendably given. The one fault with the evening was that the programme was too long, the concert not being over till 11 P.M., and many, in consequence, leaving before the last overture. Details of the later performances during the Festival week will appear in the December number of this paper.



## Music in Melbourne.

THE ANTIPODES, August 1890.

DEAR MR. EDITOR,—Will you allow me, before entering into the more immediate topic of my letter, to say a few words about the status of music generally in "Marvellous Melbourne"?

The people of Melbourne owe a debt of gratitude to Mr. George Augustus Sala for the alliteration descriptive of their city, of which they are so justly proud. Now although that distinguished *litterateur* had probably no special reference to its musical progress, still in no other feature is its go-ahead character more marked than in the advanced stage reached in the cultivation of the "divine art" amongst the musical section of its inhabitants. I use the expression "musical section" advisedly, for, as will be seen later on, the efforts that have been made by the music-lovers in the city to place good music within the reach of the general public have not always met with that hearty response which produces the "sinews of war," so all-important in every undertaking of this kind. Take, for instance, the department of chamber music. There have been since 1882 until the present year, regular performances of classical music at the Melbourne Popular Concerts, which were originally organized by Mr. F. H. Guenett. A high standard of performance had been maintained, and a circular issued by the present secretary, Mr. Otto Linden, in March last, contained a very attractive list of works which it was proposed to perform during the next series of concerts. Owing to the lack of subscribers, however, this project had to be abandoned at the time. Possibly the visit of the two distinguished interpreters of this class of music may lead to a successful revival of the excellent concerts which have fallen into abeyance.

The Philharmonic Society, established in 1853, has given performances of the great oratorios and other sacred and secular works which have been highly creditable to the Society, of which Mr. George Peake is the present hon. conductor. The Choral Harmonic Society is a newer and much smaller organization, but under the direction of Mr. Otto Linden good work has been done by the careful rehearsal and performance of the motetts, etc., of the old masters of the contrapuntal school, and also cantatas by more modern composers. There are numerous suburban choral societies, which give concerts in a very efficient manner at intervals during the winter season.

The organizations, however, that attract the most brilliant audiences, and are most characteristic of the colonies, are the Liedertafels. Male voice choirs are brought to a pitch of perfection in Australia that is exceeded only by the most important organizations of the kind in Germany. Of these I cannot say more at present.

But the most remarkable feature of "musical Melbourne" has not yet been mentioned, i.e. "The Victorian Orchestra." This institution, which has, I believe, no parallel in England, inasmuch as it gives regular performances *throughout the year*, is the outcome of the enthusiasm evoked by the orchestral and other concerts of the Melbourne Exhibition of 1888-89, under the direction of Mr. F. H. Cowen. The band consists of upwards of fifty players, most of whom were members of the Exhibition orchestra. Mr. Hamilton Clarke is the conductor, and two concerts are given in Melbourne each week. Unfortunately the working of these concerts during the first year of their existence has involved a very considerable loss. The attendance, apart from the regular subscribers, has not been at all what the guarantors had reason to expect, and, whatever the cause, it will be a great misfortune if it should be found impossible to carry on the concerts; for not only have the performances of the orchestra evidently been a great source of pleasure and an art education to those who have attended, but it is an immense advantage to the vocal societies to which I have referred, to have the efficient services of the band for purposes of accompaniment at their command.

I think I have written quite enough—perhaps too

much from an editorial point of view—to show that the people of Melbourne have had exceptionally good opportunities for the cultivation of their musical taste, and thus to be prepared to appreciate, in the fullest sense of that word, the artistic efforts of Sir Charles and Lady Hallé.

The tour was arranged by a syndicate, of which Mr. W. H. Poole, who had previously brought out Mr. Santley, was the organizer, and has been under the management of Mr. S. Churchill Otton, a gentleman well known in Sydney musical circles.

Never before had two such stars of the first magnitude made their appearance at the same time, beneath the Southern Cross, and great was the interest with which their arrival was awaited, alike by those who had such pleasant memories of their performances in the "old country," and those who were for the first time to hear the pianist of whose interpretations of the great tone-poets, and of whose fame as a conductor, they had heard so much, and his gifted wife, who holds the proud position of "first" amongst the lady violinists of the world.

Sir Charles and Lady Hallé reached Melbourne on the 16th of May, and on their arrival were presented with an address of welcome and wishes for a successful tour by the principal musicians of the city. A reception in their honour was also held in the Town Hall by the Mayor and Mayoress (Mr. and Mrs. Matthew Lang). Mr. J. L. Toole, who was playing in Melbourne at the time, was amongst those present. Previous to performing in public, Sir Charles attended a concert of the Victorian Orchestra, and also one given by a young Victorian musician, Mr. W. A. Laver.

The first concert was held on the 22nd of May, under the patronage and in the presence of His Excellency the Governor, the Countess of Hopetoun and suite, in the Town Hall, a fine building, with an assembly room capable of seating over 2000 persons. Here is the programme:—

1. Song, . . . "The Message," . . . *Blumenthal*.  
Mr. Charles Turner.
2. Piano Solo, { "Waldstein Sonata," } *Beethoven*.  
Op. 53, in C.  
Sir Charles Hallé.
3. Polonaise, "Jo son Titania" ("Mignon"), *Thomas*.  
Miss Annie Montague.
4. Violin Solo, "Fantaisie Caprice in A," *Vieuxtemps*.  
Madame Norman Neruda (Lady Hallé).  
(Accompanied by Sir Charles Hallé).
5. Duet, Piano { "Andante, with Variations," } *Mozart*.  
and Violin, { in D minor,  
Sir Charles Hallé and Madame Norman Neruda.
- Interval.
6. Piano and Violin Duet, { "Kreutzer Sonata," } *Beethoven*.  
Op. 47, in A.  
Sir Charles Hallé and Madame Norman Neruda.
7. Song, . . . "It was a Dream," . . . *Cowen*.  
Miss Annie Montague.
8. Piano { (a) Nocturne in F sharp, Op. 15, No. 2, } *Chopin*.  
Soli, { (b) Valses in C sharp minor and D flat,  
Op. 64,  
Sir Charles Hallé.
9. Song, . . . "Star of my Heart," . . . *Denza*.  
Mr. Charles Turner.
10. Violin { (a) "Berceuse Slave in D minor," } *F. Neruda*.  
Soli, { (b) "La Ronde des Lutins," } *Bazzini*.  
Madame Norman Neruda.  
(Accompanied by Sir C. Hallé).

The two vocalists whose names appear upon the programme were associated with Sir Charles and Lady Hallé throughout the first series of concerts held in Melbourne. They were preceded by a reputation gained in opera in these colonies some seven or eight years previously, which they failed to sustain; and, moreover, the somewhat limited *répertoire* which appeared to be available in their case, failed to give a proper amount of relief to the instrumental items, which were necessarily similar in style at each concert.

It would be a matter of supererogation for me in this letter to attempt to characterize the playing of either Sir Charles or Lady Hallé, known as it is to all lovers of classical music at home, my object being rather to give some idea of the impression produced by them in the colonies. On this point, suffice it to say that the musical critics have in no instance failed fully to appreciate either the self-effacement which causes them to seek rather the interpretation of the composer's intentions, than to produce the impression of their own merits as executants; the artistic perfection of their performances as distinguished from mere virtuosity, or that perfect fusion of two indi-

vidualities which marks their performance of concerted music. The audiences, moreover, have been most enthusiastic, and the loud and prolonged applause which greeted the instrumentalists could not fail to be gratifying, even when, as was often the case, an "encore" was emphatically demanded.

After the visit to Sydney and Brisbane a second series of concerts was given in Melbourne, and the introduction of the Victorian Orchestra at the last of these afforded an opportunity for the performance of concertos with orchestral accompaniment, and thus additional interest and importance was given to the later concerts. Having given you the first programme, I cannot do better than give you the last:—

1. Overture, . . . "Die Zauberflöte," . . . *Mozart*.  
Victorian Orchestra  
(Conducted by Mr. Hamilton Clarke).
2. Aria, . . . "Ernani Involami" ("Ernani"), *Verdi*.  
Miss Frances Saville  
(Accompanied by the Victorian Orchestra).
3. Violin Solo, "Adagio from 9th Concerto," *Spehr*.  
Madame Norman Neruda  
(Accompanied by the Victorian Orchestra—conducted by Sir Charles Hallé).
4. Piano Solo, "Grand Concerto in C minor," *Beethoven*.  
Sir Charles Hallé  
(Accompanied by the Victorian Orchestra).
5. Gracéful Dance, "Henry VIII.," . . . *Sullivan*.  
Victorian Orchestra.
6. Piano Solo, "Invitation à la Danse," *W. Weber*.  
Sir Charles Hallé.
7. Song, . . . "Let me Dream again," *Sullivan*.  
Miss Frances Saville.
8. Violin Solo, "Concerto in E," . . . *Mendelssohn*.  
(Repeated by desire),  
Madame Norman Neruda  
(Accompanied by the Victorian Orchestra—conducted by Sir Charles Hallé).
9. Overture, . . . "Mirella," . . . *Gounod*.  
Victorian Orchestra.

From this you will see that the vocalist in the later concerts was Miss Frances Saville, from Sydney, who scored a very marked success. To Herr Benno Scherek was allotted the duty of accompanying the vocal items, and his excellent services in this respect were much appreciated.

Sir Charles and Lady Hallé have repeatedly expressed themselves as highly delighted with the cordial reception that has been extended to them in the colonies, and the evident appreciation of the high-class music which has invariably been presented at the concerts. Equally they bear with them the hearty good wishes of those who have had the unalloyed pleasure of listening to their interpretation of music in some of its purest and noblest forms, and their visit cannot fail to have a most stimulating influence upon the study of classical music in Australia.

—I am, yours very truly,

J. ARTHUR WADDINGTON.

## Dublin Popular

### Concerts.

THESE concerts, under the direction of Mr. Houston-Collisson, bid fair to be unusually attractive this season. There will be six concerts as usual. The first took place on October 25, too late for a report to appear in these columns. The following artists have been engaged for the series:—Mesdames Albani, Nordica, Antoinette Sterling, Pachmann, Scalchi, and Dotti; Mdlles. Ella Russell, Alice Gomes (her first appearance in Ireland), Bauermeister, Maria Mackenzie, and Dews; Messrs. Barton M'Guckin, Plunkett Greene, Orlando Harley, Reginald Groome, J. G. Robertson, Musgrove Tufnail, and Franklin Clive; Mons. Tivadar Nachéz, Signor Papini, Herr Ernest de Munck, and Herr Rudersdorf. With such a brilliant assemblage of artists, one may well be surprised at the ridiculously low price of the tickets. A reserved seat for the *series* may be obtained for half a guinea, and a reduction is made if several tickets are taken. Certainly everything that is cheap is not also nasty, and Mr. Houston-Collisson deserves to be commended for bringing really good music within the reach of the multitude.



# The North Staffordshire Musical Festival.

THE success of the first Festival, which took place in 1888, was so great that the management at once decided to establish such gatherings on a larger scale, and to devote any profits which might arise to the various local medical charities. The second Festival has justified the expectations formed of it in every particular save one. That one was an unfortunate falling-off in the attendance; confined almost wholly to the higher-priced seats. The more wealthy inhabitants failed to appreciate the high-class entertainments provided for them, and carefully stayed away. Perhaps by the time the next Festival is at hand their musical taste will have been somewhat educated. The Executive Committee, under the presidency of Mr. J. G. U. West, did its work with carefulness and completeness. Mr. West is an ideal chairman. He is not only enthusiastically musical, but possesses administrative and business capabilities in the highest degree, and to him no little of the success attending the Festival is due. That success, it may at once be said, was most pronounced. On all hands it is conceded that the North Staffordshire Festival has taken the highest rank amongst kindred musical gatherings. It is to be hoped that the Committee will not lose heart by any pecuniary loss, but will endeavour to make the next Festival worthy the reputation which has already been gained.

The selection of principals proved, on the whole, a very happy one. They were: Madame Nordica, Miss Macintyre, Miss Damian, Mr. Edward Lloyd, Mr. Iver M'Kay, Mr. Watkin Mills, and Signor Poli. Herr Willy Hess was the leader of a band of over 70 performers, engaged from Birmingham and Manchester. The chorus of 280 voices, consisting solely of local amateurs, deserve especial recognition. Though drawn largely from the artisan class, with whom "time is money" in its most literal sense, the members have not only assiduously attended the many rehearsals found necessary, but have paid all their own expenses and found their own music. Can such a devoted body of singers be found elsewhere?

The first concert took place on the morning of October 1st; Mozart's Requiem Mass and the "Golden Legend" being the works performed. In the opening choruses of the Requiem a foretaste was given of the splendid quality of tone throughout displayed by the choir and the admirable playing of the band. The soprano solos were sung in a true devotional spirit by Madame Nordica. She was joined in the quartets by Miss Damian, Mr. Edward Lloyd, and Mr. Watkin Mills; all of whom were in excellent voice.

The performance of Sullivan's cantata was still more satisfactory. Madame Nordica invested the part of Elsie with a tender grace and charm all her own. Her singing of the devotional air, "My Redeemer and my Lord," and the solo, "The Night is Calm and Cloudless," was beyond praise. Miss Damian's singing, though rather laboured at first, improved as she advanced. Mr. Lloyd's version of the part of Prince Henry is too well known to require comment, and is above criticism. Mr. Watkin Mills was very effective in his delivery of the dramatic music assigned to Lucifer. The minor part of a forester was well sung by Mr. T. Cranmer, a member of the choir. The choruses were, almost without exception, irreproachable. Each member of the choir seemed to have intelligently studied and entered into the spirit of both words and music. The unaccompanied hymn, "O Gladsome Light," was sung with perfect expression and gradation of tone, and the pitch sustained throughout. Its close was greeted by a storm of applause. The same remarks apply to the rendering of "O Pure in Heart." The orchestra did full justice to its important work; and the conductor of the Festival, Dr. Swinnerton Heap, deserves every praise for his able direction of the whole.

In the evening Dr. Heap's cantata, "Fair Rosamond," was produced before a sympathetic and enthusiastic audience. The libretto, which has already been described in these columns, is by the late Desmond L. Ryan, and is eminently suited for its purpose. The cantata opens with a joyful chorus of people, contrapuntal in character, welcoming their newly-crowned king. Henry addresses his loyal subjects in an animated recitative, which also includes a short dialogue with Thomas à Beckett. A spirited chorus in D major, with a tuneful morris-dance in the relative minor, completes the first scene. Scene II., boldly contrasting with the preceding one, takes place outside Rosamond's bower. A fine recitative and air, "The Golden Thread," for tenor voice, is introduced. The next scene is one of great beauty. Rosamond, alone in her bower, laments in a dreamy recitative (the florid accompaniment to which is played with muted strings) the absence of her

lover. An air, with violoncello obligato, follows, the music and words of which are alike lovely,—

Look down, cold eyes which beam above  
In heavenly blue,  
Passionless orbs, shine o'er my love  
And tell me true,  
That other eyes wait but his sight  
To burn anew with fervent light—  
Fired by the torch of Cupid bright—  
Brighter than you.

At the end a horn is heard, and Henry enters, the music displaying the rapturous delight felt by the lovers. One of the most delightful numbers in the cantata is the duet, "O Rapt'rous Night," which follows.

The next scene is at Canterbury Cathedral, where the installation of à Beckett takes place. After a short orchestral prelude, a spirited chorus of people is sung, giving way to a theme for female voices only. This affords a striking contrast to a majestic hymn which follows, "Veni Creator," the first verse sung by male voices, and the second taken up by the full band and chorus. The scene is brought to a close by a festal chorus, *allegro con brio*, with fine work for orchestra. Scene V. is at the French Court, Aquitaine, where Henry's reluctant wooing of Eleanor, and his exclamation of the fatal words which seal Beckett's doom are described. A delightful gavotte in E flat is here introduced, the dramatic dialogue being boldly interpolated. The next scene deals with the murder of à Beckett by the English knights at Canterbury Cathedral, and closes with a mournful chorus of priests. The climax of the cantata is reached in the following scene, in which Eleanor and Rosamond meet outside the bower. In the opening passages Rosamond is discovered surrounded by her maidens, who are singing a quaint and blithesome chorus,—

Merrily dancing  
Motes in the sun.

Rosamond desires to be alone, and her maidens retire, singing the refrain of chorus *pianissimo*.

Eleanor's entry is the occasion of a powerfully-conceived situation, during which Rosamond drinks the fatal draught. Suddenly Henry enters, singing a fragment of the "Golden Thread" song. The tragic scene is brought to a close by a melodious air, in which the ill-starred king mourns his loss—

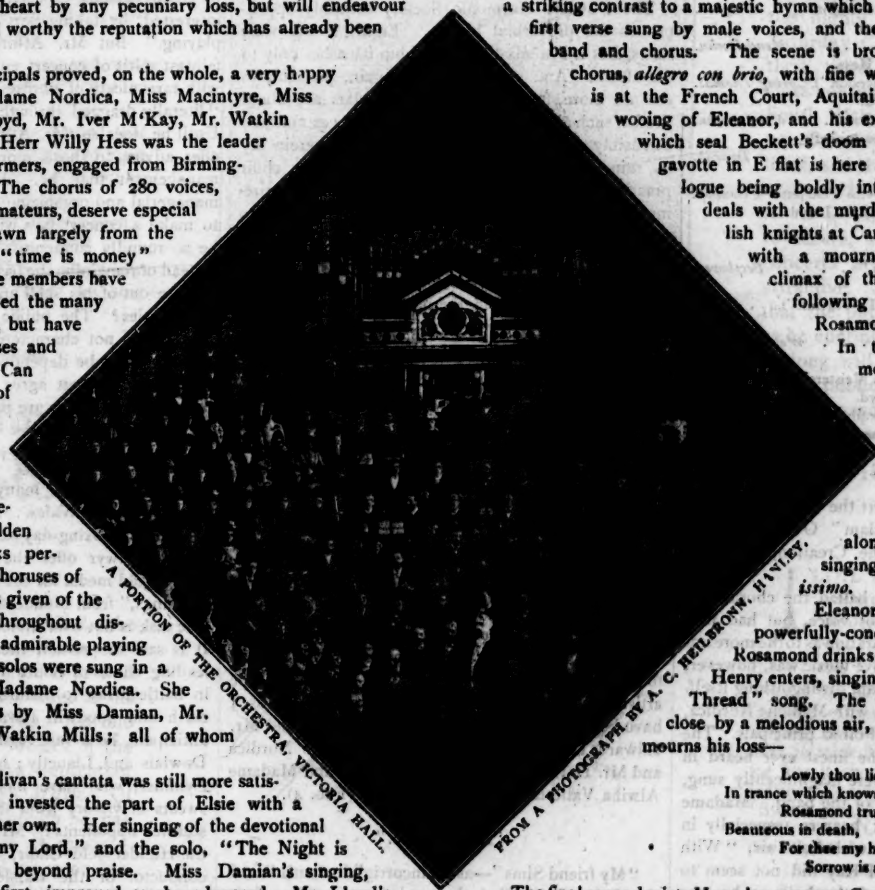
Lowly thou liest  
In trance which knows no waking  
Rosamond true, my fair!  
Beauteous in death,  
For thee my heart is breaking,  
Sorrow is all my share.

The final scene depicts Henry's penance at Canterbury Cathedral. It opens with an impressive chorus, "Hushed ev'ry breath," followed by a penitential air for Henry, and closes with a final triumphant chorus, religious in character. Of the performance of "Fair Rosamond," nothing but praise can be said. Madame Nordica found in Rosamond a congenial character, and entered heart and soul into its interpretation. Mr. E. Lloyd, to whom the lion's share of the singing fell, added another to his long list of triumphs, whilst Miss Damian and Mr. Watkin Mills contributed in great measure to the pronounced success the cantata gained. Mr. Cranmer as first knight deserves praise, and Mr. Sheldon sang a small part with good voice and expression. Dr. Heap has, in fine, produced a work of the highest class, at once refined, dramatic, and scholarly. The executive are to be congratulated both upon commissioning so able a musician to write the first new work, and in having it performed in such an excellent manner.

The concert was brought to a close with a short miscellaneous programme. Miss Damian sang in brilliant style "Nobil Signors," from "Les Huguenots," and Mr. Watkin Mills gave with much feeling and tenderness, "She alone Charmeth my Sadness," from "La Reine de Saba." Beethoven's beautiful "Leonore" overture, and Meyerbeer's majestic "Schiller" March, were admirably played by the band.

The morning concert of the second day was a new departure, which other Festivals would do well to follow. The performance was composed mainly of orchestral music, with two part-songs by the choir, and songs by Mr. Lloyd and Miss Macintyre.

Miss Macintyre was heard for the first time in the district, and fully justified the high reputation which had preceded her. Her simple, unaffected manner,



A PORTION OF THE ORCHESTRA, VICTORIA HALL.  
FROM A PHOTOGRAPH BY A. C. HILBORN, HAVLEY.



rich voice, and perfect vocalization, combined to delight her hearers. The storm of applause after her brilliant singing of "Ah! fors' è lui" was so prolonged that part had to be repeated. Mr. Lloyd was once more heard at his best.

The two unaccompanied part-songs were conducted by Mr. F. Mountford, the chorus-master who has so carefully trained the choir. The pieces were well adapted for displaying the grand quality of tone possessed by the choir, and were finished performances.

It is needless to speak at any length of the orchestral works. Such a band, conducted by Dr. Heap, were certain to interpret them as only trained musicians can. If Grieg's overture and the "Scherzo Capriccioso" of Dvorák showed signs of insufficient preparation, such shortcomings were compensated for by the splendid rendering of Beethoven's 7th Symphony (the first performance in the district) and Mendelssohn's Concerto. Herr Willy Hess's brilliant playing of the latter took the audience by storm.

The following is the complete programme:—

- Overture . . . . . "Im Herbst," . . . . . Grieg.  
Orchestra.  
Aria . . . . . "Elsa's Dream" ("Lohengrin"), . . . . . Wagner.  
Miss Macintyre.  
Violin Concerto in E minor, . . . . . Mendelssohn.  
Solo, Mr. Willy Hess.  
Aria, "O, vision entrancing" ("Emeralda"), . . . . . Goring Thomas.  
Mr. E. Lloyd.  
Motet, . . . . . "Judge me, O God," . . . . . Mendelssohn.  
The Choir (unaccompanied).  
Scherzo Capriccioso, . . . . . "Op. 66," . . . . . Dvorák.  
Orchestra.  
Madrigal, "Angiol che vesti" ("Romeo e Giulietta"), . . . . . Gounod.  
Miss Macintyre and Mr. E. Lloyd.
- PART II.  
Symphony, . . . . . "No. 7 in A," . . . . . Beethoven.  
Orchestra.  
Scena de Aria, "Ah! fors' è lui" ("La Traviata"), . . . . . Verdi.  
Miss Macintyre.  
Invitation to the Dance, . . . . . Weber-Berlioz.  
Orchestra.  
Scena, "The Prize Song" ("Die Meistersinger"), . . . . . Wagner.  
Mr. E. Lloyd.  
Part-Song, . . . . . "Hushed in Death," . . . . . H. Hiles.  
The Choir (unaccompanied).  
Hungarian Rhapsodie, "No. 3 in D," . . . . . Liszt.  
Orchestra.

At the fourth and last concert the works performed were Sullivan's "In Memoriam" Overture, Stanford's "The Revenge," "The Creation," and Dr. Parry's "Blest Pair of Sirens."

In Stanford's tuneful choral ballad the chorus displayed undiminished quality of voice, but had not, perhaps, given it as much preparation as to the more important works. The descriptive music was, however, finely interpreted, the band again distinguishing itself.

"The Creation" was given, with Madame Nordica, Mr. Iver M'Kay, and Signor Foli as principals. The performance proved to be the finest ever heard in the district. The choruses were magnificently sung, aided by the splendid playing of the band. Madame Nordica again delighted her hearers, especially in her charming singing of the melodious air, "With Verdure clad." Mr. Iver M'Kay did not seem to estimate properly the size of the hall, as he was almost inaudible in the more distant parts. Signor Foli was, unfortunately, not in good voice, and, moreover, gave a somewhat amusing version of the recitatives for the bass voice. He was most successful in the air, "Rolling in Foaming Billows."

The Festival was brought to a fitting close with Dr. Parry's choral ode. The voices of the chorus remained fresh and clear to the last, and this composer's splendid work formed a triumphant ending to their labours.

THE death is announced of August Sauret, the pianist, brother of the celebrated violinist, at the age of forty-one.

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SIR ARTHUR SULLIVAN'S "Golden Legend" and Mr. Hamish MacCunn's "Lay of the Last Minstrel" have been chosen by the New York Chorus Society for their next season's programme. The Society has a chorus of 500 voices, and the assistance of the Theodore Thomas Orchestra for its concerts. The "Golden Legend" has not yet been performed in New York, and Mr. MacCunn's spirited cantata is announced "for the first time in America."

## Welsh Memo. and Musings.

BY "AP THOMAS."

—:O:—

### OPENING THE SEASON.

THE third season of Mr. Jacob Davies' series of Saturday Popular Concerts at Cardiff open on the 1st November with Madame Moody-Manners, Mr. Charles Manners, and Mr. T. Sharples, the youngest Fellow of the College of Organists. The coming season ought to be attended with a success greater even than that which characterized last year's. If it is not I shall be disappointed.

### AS MANY LIVES AS A CAT.

The Dowlais Harmonic Society certainly appropriates the proverbial biscuit. Eight, if not nine times, has it Phoenix-like risen from its ashes only to die afresh. And now it is dead again, probably to rise no more, for the people of Dowlais are about tired of such absurd antics. The choir was established ostensibly for competitive purposes, and therein lay its ruin. An eisteddfod was announced, the choir practised and competed, the prize was won, the prize-money equally divided, and the members dispersed, to reassemble only when they experienced a desire for a little more pocket-money! It was this division of the spoil which proved the Society's bugbear. Had the prizes been deposited in the bank, and the members of the choir worked more *con amore*, the Harmonic Society would in all probability have been alive to-day, without having passed through as many stages of existence as that which usually characterizes the members of the feline tribe.

### BIG BOOKINGS.

There was an extraordinary rush for seats for the series of three concerts promoted by the Cardiff Orchestral Society, when the booking-office opened on the 11th October. In less than three hours no fewer than one thousand seats for each concert were booked, and Mr. W. A. Morgan, the active secretary, was fain to cry "Enough." This is success with a vengeance, and if any individual man ever worked to achieve success, that man is Mr. Morgan. The artistes who will appear at the concerts are, as I have before pointed out, Miss Hilda Wilson and Mr. Edward Lloyd (Nov. 12); Madame Lillian Nordica and Mr. Herbert Thorndyke (Dec. 26); and Madame Alwina Valleria and Mr. Ben Davies (Feb. 4).

### "AU REVOIR."

"My friend Sims"—as an incorrigible South Wales pressman once called the veteran tenor—has been "farewelling," and enthusiastic thousands have flocked to Cardiff, Swansea, Newport, and Pontypridd to bid him "Au Revoir." Mr. Jacob Davies has organized few if any more successful concerts, and he may be heartily congratulated upon the result of his enterprise. Concert-goers were certainly provided their money's worth, for in addition to the veteran tenor, there were Miss Amy Sherwin, Miss Amy Martin, Mr. Douglas Powell, Mdlle. Janotha, and Mr. Percy V. Sharman. Mrs. Clara Novello Davies and Mr. Arthur Fagge were the accompanists. A number of the Cardiff Choral Union, conducted by Mr. Davies, supplied several choruses at each concert.

### SUGGESTED MUSICAL FESTIVAL FOR CARDIFF.

Cardiffians have long deplored the absence of a permanent choral society worthy the name and a town of 130,000 inhabitants. There have been such societies, it is true—it has in fact been averaged that every year saw the birth of one—but all have lacked the merits of continuance, and hence their speedy and somewhat inglorious collapse. Now, however, a determined effort is to be made to establish a choral society on a firm and permanent basis. I am glad of

it, and I heartily hope that the movement will succeed. Mr. Walter Scott, a most unassuming but thorough musician, is the prime mover, and this fact alone is a guarantee that every possible effort will be made to achieve success. Another worker is Mr. Brooks-bank, the organist of Llandaff Cathedral. Some 250 of the leading chorists in the town have already signified their intention of placing themselves beneath Mr. Scott's baton. This is such an excellent start that there ought to be no fear of failure.

### A MUSICIAN WITH A GRIEVANCE.

Mr. Frederick Atkins, Mus. Bac., of Cardiff, wrote lately to one of the South Wales dailies complaining that concert enterprise in Cardiff had of late years been "literally dragged through the mud;" and he proceeds: "It must in no way be supposed that the financial success, and half these crowded audiences, are due to any particular catering at all. No, they are due to the house-to-house, so to speak, hawking of the tickets, often, indeed, before it has been announced what the programme was to be like, by young persons, especially of the female sex, or less interested, by taking part in it either in singing or playing." But Mr. Atkins has yet to exhibit the faintest spirit of concert enterprise—enterprise which with rare nicety of phrase he declares to have been "literally dragged through the mud" or otherwise. Until he does so, Mr. Atkins is not in a position to offer advice to those more experienced in concert management than he. If he possesses such rare managerial and organizing qualifications as to be able to make a concert pay without adopting the means he so roundly condemns, why does not Mr. Atkins, instead of remaining the bashful and diffident musician, venture out of his shell and give the public a taste of his abilities? The public discriminate with a nicety which does not characterize his effusions, and they may therefore be depended upon to patronize those concerts which best agree with their musical palate, by whomsoever they are promoted.

### A TEMPTING BAIT.

There have been many pitched battles of choral giants in South Wales. There will undoubtedly be another on Boxing-day at Neath, where enthusiastic eisteddfoddyr offer the handsome prize of £100 with a gold medal for the best rendition of "All men all things," from Mendelssohn's "Hymn of Praise." The task is not over difficult, and the reward is great. It is safe to predict, therefore, that almost all the leading choirs of South Wales will once again meet in battle array to disturb the season of "peace on earth and goodwill towards men." There will, I anticipate, be a rare tussle between those old rivals, Dowlais and Llanelli; but what of little Porth and Cymmer, who have more than once snatched the sweets of victory from the teeth of their older and sturdier opponents? Mr. John North, conductor of the Huddersfield Choir, and Mr. W. Docksey, late conductor of the Burslem Choir, are two of the adjudicators.

### AND YET ANOTHER.

A similar monster prize is, I hear, intended to be offered at an eisteddfod at Aberdare on Whit-Monday next year, the test pieces being two of those selected for the chief choral competition at the Swansea National Eisteddfod next September—the double chorus, "The people shall hear and be afraid," from "Israel in Egypt," and "He watching over Israel," from "Elijah." There can be no doubt that choirs intending to enter the lists at Swansea will compete at Aberdare. We shall thus be afforded a pretty reliable guide to the ultimate winner of the choral blue ribbon of the National Eisteddfod.

### MADAME PATTI SINGS "POOTY TIDY."

There is a story told about Madame Patti and a real wild Welshman, which ought to be true if it is not. Indeed, the source from which I get it, and its naturalness and verisimilitude, are such as to lead me to conclude that it has indubitable veracity. Before the great prima donna became the tenant and then the possessor of Craig-y-Nos Castle, near Swansea, it had remained for a considerable period unoccupied. It



was built by a Mr. Powell, a Roman Catholic gentleman, after whose death it was put into the hands of Mr. Morgan Morgan, a resident in the valley, and he had the collecting of the rent, the supervision of repairs, etc. Madame Patti, with her usual vivacity and unaffected interest in everything around and about her, took a liking to the rough old Welshman, and, on one occasion, when he called at the castle, had him brought into the drawing-room. After some conversation, during which the *diva* elicited a good deal of information about the wild country-side in which she had fixed her abode, she was so pleased with her guest that she gave him the highest and most flattering evidence of her goodwill and pleasure. Said the foremost cantatrice in the world—

"Mr. Morgan, have you ever heard me sing?"

"No, indeed, ma'am; you don't come to sing in our *eisteddfodau* like Edith Wynne and the others."

"Would you like to hear me now?"

"Iss'ould I, ma'am, if you like."

"Well, so you shall."

With which Patti, full of an ever fresh delight such as only genius retains after the years of childhood, sang to the Welshman, one after another, half a dozen of the choicest things in her famous *répertoire*.

Mr. Morgan collected his rent and went his way, no less stolid when he left than when he entered.

Some time afterwards, it got abroad that Madame Patti had specially sung for Morgan Morgan, and one of his friends made inquiry of him as to the truth of the report.

"O, iss, she did sing to me, sure enough."

"Well, what did you think of it?"

"O, I did think she did sing pooty tidy indeed, fair-play to her. She can sing pooty tidy."

## A Self-Taught Conductor.

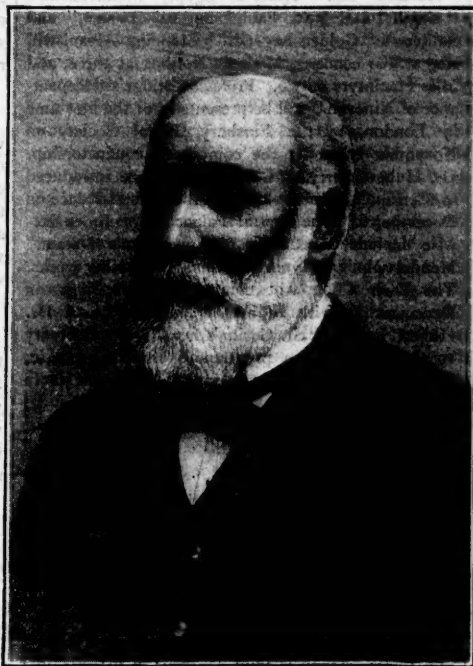
BY G. H. B.

**M**R. JACOB DAVIES, the veteran conductor of the Cardiff Choral Union, is as well known and appreciated as his talented daughter, Mrs. Clara Novello Davies, who formed the subject of the portrait supplement in the September issue of the *Magazine of Music*. Of recent years especially—though he has grown grey in the service of music—Cardiffians have come to look upon Mr. Davies practically in the light of an institution which exists essentially for their benefit, and the decadence or demise of which they could not but characterize as somewhat approaching a public calamity. Time was when Cardiff might truthfully be deemed for its size one of the most unmusical towns in the kingdom: society after society was born, only to sicken and die ere it had felt its feet; concerts of a high-class character were, like angels' visits, few and far between; and generally, in matters musical, there was a total lack of that spirit of enterprise and go-aheadness which has so distinctively stamped the town's material progress. Recognising the need, Mr. Davies hastened to supply it, and so successful has he been as a public caterer, that the stain upon Cardiff's character has been completely obliterated; and, musically, the town can now be ranked second to none in the country. For this boon Cardiffians ought to be ever grateful.

If any man could ever be described as being self-taught musically, surely that man must be Mr. Jacob Davies, who throughout his life of

fifty odd years has not received a single hour's tuition. Credit must be awarded him, who, even with the advantages of a modern-day education, attains a position akin to that occupied by Mr. Davies: much more praise must, therefore, be accorded one who, simply by the force of his own personal character, unaided and unnoticed, rises from the humble calling of a collier to that of principal concert caterer and a leading choir conductor in so large and important a constituency as that of South Wales. Mr. Davies has had to combat no ordinary obstacles, but a sturdy, independent, and persevering spirit overcame all, and to-day he is able to boast that what he is he has made himself.

It is related of Mr. Davies that the first guinea he ever saved went to purchase Hullah's standard



*Yours faithfully  
Jacob Davies*

work on the musical system, and that he trudged all the way from Cardiff to his home, several miles distant, completely absorbed in its study. It was such constant and determined application which, more than anything else, laid the foundation of his future successful career.

Mr. Davies' musical abilities were early recognised, for he had only just entered upon his teens when he was chosen conductor of a choir at St. Fagans, the place of his nativity, in the immediate neighbourhood of which village he was then engaged as a collier. And it is recorded of young Jacob, that so diminutive was he that he was wont to perch upon a chair while he wielded the baton over those who had called upon him to lead them to victory at local *Eisteddfodau*.

Removing to Cardiff, Mr. Davies became associated with Mr. John Jones' then well-known Bethania Choir, but upon taking up his residence in the suburb of Canton, he established and conducted the Canton Choir, which appeared with success at almost all the local concerts and entertainments. It was, however, as conductor

of the Cardiff Blue Ribbon Choir that Mr. Davies secured his principal reputation. Right from its inauguration, the choir bore the impress of Mr. Davies' abilities; and, in the absence of permanent choral societies, it speedily established itself as Cardiff's leading musical organization. The choir had only been in existence some six months when began that series of competitions at the Crystal Palace Temperance Fêtes, uninterrupted successes at which brought the choir country-wide fame, if but little cash. One first and four second prizes did the choir win under Mr. Davies' baton, and then, recognising the public deficiency to which I have already alluded, he resigned his position. There was considerable hubbub thereat in the temperance dovecots, but bearing present circumstances in mind, one cannot help coming to the conclusion that the public are the decided gainers.

During the last three years Mr. Davies, as promoter and organizer of the highly successful Cardiff Popular Saturday Concerts, which are now in their third season, and other high-class concerts in Cardiff and throughout South Wales, has secured still further reputation. Mr. Davies is enterprise itself, and the word "fear" does not find a place in his vocabulary. No artist is too good or too expensive for him to secure, and, as a consequence, his concerts are always high-class and attractive. It is such enterprise as this that the public appreciate, and so long as he continues to manifest such spirit, so long will Mr. Davies receive that hearty public support without which all his efforts would be in vain.

## Artemus Ward Likes Music.

**L**IKE music—but I can't sing. As a singist I am not a success. I am saddest when I sing. So are those who hear me; they are sadder even than I am. I found music very soothing when I lay ill with fever at Utah. I was fearfully wasted—my face was hewn down to nothing, and my nose was so sharp I didn't dare to stick it into other people's business, for fear it should stay there. A Mormon lady used to sing a ballad to me, commencing 'Sweet bird, do not fly away,' and I told her I wouldn't. She played the accordion divinely, and accordingly I praised her."

ON the afternoon of Saturday, August 9, there was a convivial gathering of musicians at 137 Elizabeth Street, Melbourne, where Messrs. Atkin, Crawford, & Co., who represent the London pianoforte manufacturing firms of John Broadwood & Sons and Collard & Collard, have just commenced business. Especial interest attached to the proceedings on account of the presence of Sir Charles Hallé, whose preference for Broadwood pianos is well known. The speeches usual on such occasions were made, and good wishes for the success of the new firm were warmly expressed.

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THE Philadelphia Amateur Orchestral Society begins its tenth season on September 18, under the efficient leadership of Mr. C. A. Hartmann. This Society has now an excellent orchestra of over sixty musicians, and a well-trained chorus of two hundred ladies and gentlemen. The work for the season will comprise, among other things, Beethoven's First Symphony, Haydn's Thirteenth Symphony, Haydn's Oxford Symphony, "Stradella" and "Semiramide" overtures, and the following choal numbers:—"Ninety-fifth Psalm," Mendelssohn; "Last Judgment," Spohr; "Redemption Hymn," Parker, etc.



## Accidentals.

THE original MS. of Wagner's famous essay "On Conducting" has just been discovered among a heap of papers by Dr. Paul Simon, editor of the Leipzig *Neue Zeitschrift für Musik*. The documents were on the point of being sent to the waste-paper mill, when Dr. Simon's quick eye caught sight of Wagner's handwriting. The "find" is interesting, for it seems that ill-natured as the published essay is, the original MS. contained attacks on individuals which, while they were living, could not very well be published at all. The original attacks will now, it seems, be given to the world. There is, in fact, no reason why they should not, for they will assuredly injure the fame of nobody now.

THE marriage of Miss Nettie Carpenter, the violinist, with an English gentleman, fixed for August 19th, did not take place. At the last moment the soon-to-be-bridal claimed a lady's privilege of arbitrarily changing her mind, to the surprise of her friends, and, above all, of the man of her choice, a young gentleman of excellent family and superior personal qualities. Miss Carpenter will now resume her artistic career. Perhaps this is a case where love of art is stronger than any other love.

LUCY HOOPER, in the *Home Journal*, says that Albani, in the years preceding her marriage to Mr. Gye, used to be very devoted to a very pretty little white poodle that accompanied her on all her tours. Floss was a serious and reserved dog, and never took any notice of chance callers, reserving all his attentions for his gifted mistress, unless, indeed, he kept one very small corner in his heart for her sister, Miss Lajeunesse. Since this silky, snowy little creature departed this life the charming prima donna has given him no successor, all her petting being lavished on the noble boy who still remains her only child.

DURING one of her recent visits to Balmoral, Madame Albani sang to the Queen the air, "Hear ye and give ear," from Dr. Bridge's recently produced oratorio, the "Repentance of Nineveh." Her Majesty, it is understood, expressed herself much interested in the solo, which she characterized as very clever and very fine. Madame Albani on her part, is so pleased with the air that she will sing it at some forthcoming orchestral concerts as an independent piece.

ACCORDING to the *Courier*, Rubinstein has not remained idle in the wilds of the Black Forest, and we shall soon have his newly-composed overture, while a series of new piano pieces which date from his stay at Badenweiler are just off the press, and I managed to get one of the very first copies. Anything more beautiful he has never written than this "Second Acrostic," Op. 114. It is perfectly charming this aristocratic piano music! In melodic invention it rivals the first collection, "Kamenoi Ostrow," Op. 10, and consequently is of almost youthful freshness, while it is infinitely more spirituelle and artistic. These are genuine pearls for pianists of an imaginative temperament. The first two numbers are dream pictures—the one melancholy, the other graceful; the third is a magnificent mazurka; No. 4 is quite Russian, exceedingly original and partially written in five-eight time; No. 5 is a most brilliant "agitato," which rounds off and reproduces part of the total effect of the predecessors. Who will be the first one to reproduce these gems in public in New York?

THE prospectus for the coming season of the Royal Choral Society is unquestionably attractive. It is as follows:—November 12th, "Elijah"; 26th, Berlioz' "Faust"; December 10th, "The Rose of Sharon"; January 1st, "The Messiah"; 21st, "Israel in

Egypt"; February 11th (Ash Wednesday), "The Redemption"; March 11th, "St. Paul"; 27th (Good Friday), "The Messiah"; April 15th, "Mors et Vita"; and May 6th, "The Golden Legend." The principal vocalists at present engaged are: *soprani*, Mesdames Albani, Nordica, Schmidt-Koehne, Macintyre, and Anna Williams; *contralti*, Mesdames Hilda Wilson, Belle Cole, and Swiatlowsky; *tenori*, Messrs. Lloyd, Ben Davies, and Iver M'Kay; and *bassi*, Messrs. Watkin Mills and Henschel. Mr. Barnby, of course, remains the conductor of the Society.

CHORAL CONCERTS.—The arrangements for the principal choral concerts to be given in the Metropolis during the current season have now been settled. At the Albert Hall no novelties will be presented, but Dr. Mackenzie's "Rose of Sharon" will be revived, and performances will be given of Gounod's "Redemption" and "Mors et Vita," Handel's "Messiah" and "Israel in Egypt," Mendelssohn's "Elijah" and "St. Paul," Berlioz' "Faust," and Sullivan's "Golden Legend." Madame Albani will sing at four concerts, Madame Nordica at three, and Miss Macintyre at two. Professor Bridge's "Repentance of Nineveh" will be presented, for the first time in London, by the Finsbury Choral Society on November 27, under the composer's conductorship. Dr. Hubert Parry's "L'Allegro" will be introduced to Metropolitan music-lovers at the Crystal Palace on December 6. The Crystal Palace programmes likewise include MacCunn's "Cameronian's Dream," Mendelssohn's "Hymn of Praise," and other works. The Bach Choir will commence proceedings on December 10 with Brahms' "Requiem" and Dr. Hubert Parry's "St. Cecilia's Day." On February 10 they will give a programme of Bach's music, including the Church cantatas, "My Spirit is in Heaviness," and the wedding (or Whitsuntide) cantata, "O ewiges Feuer," besides an eight-part motet, "Sing unto the Lord."

It would appear that the ties which bind Mr. Santley to musical life in his native land have undergone some slackening. The eminent baritone left Australia for England on 30th September, and may be looked for here about the middle of November; but he will, probably, leave for America in April next, as an extensive tour is now being arranged for him there. There is talk, we hear, of inviting Mr. Santley to a banquet and reception on his arrival home.

THE death, at the age of ninety, is announced of the veteran operatic singer Mr. Joseph Wood, who married the famous songstress Miss Paton. Upwards of half a century ago Mr. and Mrs. Wood were stars of magnitude, constantly playing and singing together in the operas of "Rob Roy," "Guy Mannering," "The Maid of Judah," and "The Marriage of Figaro."

THE first official announcements concerning the coming season of the Popular Concerts may be regarded as in every respect satisfactory. It is not advisable that the arrangement by which Madame Neruda leads the quartet in the first half of the season and Herr Joachim in the second, should be disturbed, for a more frequent change could not fail to prove injurious to the *ensemble*. But the same objection does not apply with regard to pianists, and Mr. Arthur Chappell has already engaged Sir Charles Hallé, Miss Fanny Davies, M. Paderewski, M. Sapellnikoff, Herr Stavenhagen, Mr. Leonard Borwick, and Mdle. Eibenschütz. The programme of the first concert on the 20th ult. contains Beethoven's Quartet in F, Op. 59, No. 1; the sonata "Les Adieux," etc., to be played by Sir Charles Hallé; and Brahms' Trio in C minor, Op. 101. It is now settled that evening concerts in future commence at eight o'clock.

PROFESSOR VILLIERS STANFORD's new oratorio intended for next year's Birmingham Festival, is entitled "Eden." The plot is based upon the original sketches made for "Paradise Lost." It deals with

the rejoicings in heaven on the Creation of Man, the plottings of Satan, the Temptation and Fall, followed by visions of the Arts and Virtues, and terminating with the Gift of Sleep as a counter-balance to the Power of Death.

THE People's Concert Society, which has rendered so much service in popularizing high-class music among the poorer classes, has commenced operations for the season. Concerts will be given on Friday evenings at the Bermondsey Town Hall, on Saturdays at the Poplar Town Hall, and on Sundays at the Westminster Town Hall.

A SHORT time back, while Dr. Bridge was playing the organ in Chester Cathedral, during the singing of a hymn the crank shaft snapped, and whirling round, broke some of the bellows, and so damaged the instrument that it had to be repaired. The sudden stoppage of the organ in the middle of the hymn caused some surprise, but the choristers proceeded with the remaining verses, unaccompanied, and the rest of the service was read.

THE Royal College of Music is again in luck. A valuable library has been bequeathed to the institution by a gentleman of Bath. It includes a large collection of operas, cathedral music, works on the theory of the art, etc., and some autographs. Presently, it may be, some one with money or books will give a thought to the Royal Academy of Music, which is quite as deserving, and more in need.

ALTHOUGH Dr. Mackenzie's contemplated oratorio, the "Lord of Life," will not be completed in time for the Birmingham Festival next year, the composer will be represented in the programme by a new work—to wit, a choral setting of the hymn, "Veni, Creator Spiritus," as paraphrased by John Dryden in the well-known lines beginning—

Creator Spirit, by whose aid  
The world's foundations first were laid;  
Come, visit every pious mind;  
Come, pour Thy joys on human-kind.

The work, now completed save the orchestration, is written in the most elevated and dignified style of religious music, and includes a somewhat elaborate fugal movement. It is not risky to congratulate the Festival authorities upon this addition to their store of novelty.

THE Brixton Choral Society promises on December 15th Cowen's "St. John's Eve," Mackenzie's "Pibroch," and Mendelssohn's "Walpurgis Night"; and on April 23rd, Gounod's "Gallia" and Macfarren's "Lady of the Lake." A performance of Graun's "Der Tod Jesu," with orchestra, will also be given in Brixton Church. Mr. Douglas Redman is the conductor of this Society.

THE Highbury Philharmonic Society has issued an excellent scheme for the coming season, English music, it will be seen, having obtained full recognition. The performances will be as follows:—November 17th, "Elijah"; January 19th, J. F. Barnett's "Ancient Mariner," Goring Thomas's "Sun Worshippers," Hummel's Pianoforte Concerto in E, etc.; March 2nd, Cowen's "St. John's Eve," Mendelssohn's "Hear my Prayer," and the "Reformation" Symphony; and April 27th, a "Te Deum," by W. J. Reynolds, and a concert-room arrangement of Weber's "Euryanthe." Mr. G. H. Betjemann remains the conductor of the Society.

ANOTHER boy-pianist! He is called Brahm van der Berg, has attained the age of twelve, and has been playing in Paris with it, it is said, great success. The young gentleman, of course, comes to England; his first appearance was at a recital given in Prince's Hall on the 27th ult. His pretensions may be estimated by the fact that in his opening programme are such works as Bach's "Chromatic Fantasia," Beethoven's "Sonata quasi fantasia," and Mendelssohn's "Rondo capriccioso."



PIANOFORTE recitals will be unusually numerous during the autumn season. They were inaugurated by Master Isidore Pavia, a lad of fifteen, who, notwithstanding his foreign name, claims to be English by birth and training. His remaining recitals are at present fixed for November 5th and 19th. The first recital was given on October 15th, which unfortunately happened to be one of the Norwich Festival days. Madame Essipoff announces four recitals; two took place on October 25th and 27th, the others are fixed for November 5th and December 10th. Madame Bertha Marx will give a recital on November 5th, as at present arranged, but this date will probably be altered. Recitals will also be given by M. Paderewski on November 12th and 27th, and by Mdle. Janotha on December 2nd and 5th.

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SIR CHARLES HALLÉ announces a second season of six orchestral concerts, with his Manchester band of 100 artists, on Friday evenings, November 14th and 28th, December 12th, January 9th and 23rd, and February 20th (1891), to be held in St. James's Hall. Let us hope that the public will support these excellent concerts more warmly than last year.

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MESSRS. BREITKOFF & HÄRTEL, the famous Leipzig firm of publishers, will shortly open a branch establishment in London.

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The fifty-sixth performance of new works by members of the Musical Artists' Society took place in the Princes' Hall on the 4th ult. The principal instrumental items in the programme were a Pianoforte Trio in C minor by Mr. Charles Lawrence; a Sonata in G for pianoforte and violoncello, by Mr. Algernon Ashton; a Sonata in B flat for pianoforte and violin, by Mr. Walter Wesché; and four canons for piano, violin, and clarinet, by Mr. C. F. Abdy Williams. The whole of these deserve commendation for their musicianly qualities, and also the songs composed by Miss Gladys Evans, Mr. J. J. Haakman, and Mr. C. Stewart Macpherson.

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PROF. BRIDGE'S first series of Gresham Lectures is arranged as follows:—November 18th, Inaugural; 19th, Mozart and his Teaching; 20th, Musical Techniques; and 21st, Development of Early English Instrumental Music from Gresham to Purcell.

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THE veteran, Mr. Henry Leslie, founder of Leslie's Choir, has, on his resignation of the post of Hon. Conductor of the Herefordshire Philharmonic Society, now definitely retired from the musical profession. A subscription has been raised under the chairmanship of Lord Harlech, by which a scholarship at the Royal College of Music will be established in his name.

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ANTON RUBINSTEIN is at work on a book which is to contain his thoughts on music, musicians, and musical art.

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SIR JOHN STAINER has undertaken the revision of the musical edition of the *Hymnal Companion to the Book of Common Prayer*, edited by the Bishop of Exeter, and published by Messrs. Sampson Low & Co. The same firm announce a new volume in the "Great Musicians Series," *Cherubini*, by Frederick J. Crowest.

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THE directors of the Crystal Palace have it in contemplation to organize a regular Mendelssohn Festival. In all probability the Festival will be held in June of the year after next, Friday being devoted to a full public rehearsal, Monday to "Elijah," Wednesday to the "Hymn of Praise," and a miscellaneous selection from Mendelssohn's works, including his unfinished oratorio of "Christus," and the Festival concluding on the following Friday with "St. Paul."

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SIR CHARLES HALLÉ remarked the other day, that in Sheffield alone over five hundred working men are students of the violin.

## Middlesbrough Notes.

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THE first of the series of Mr. Felix Corbett's concerts took place at the New Town Hall, on the 8th ult., and was in every way an artistic success. Madame Albani, who met with an enthusiastic reception, was in splendid voice, and sang with all her customary fervour and brilliancy. "Ah fors' è lui" was a specially fine effort, and afforded the prima donna full scope for her well-known powers—whether in the use of the *mezza voce*, cantabile, or florid passages; the *cadenza* introduced was neat and artistic, and at the conclusion of the finale, culminating with a particularly close and even shake, Mdme. Albani was recalled again and again, and, in response, sang the threadbare "Home, Sweet Home," to a somewhat original accompaniment. Later in the evening Mdme. Albani delighted the audience with a graceful rendering of Mr. Corbett's pretty song, "Butterflies," and the composer must have been gratified at its reception. The gifted cantatrice also sang the popular waltz, "Nella Calma," and took part with Signor Foli in the great duet, "Nella Notte," from "Les Huguenots." Next to "Ah fors' è lui," this was the finest effort of the evening, the two artistes singing together with an enthusiasm that was quite refreshing. Why are not things of this kind introduced more frequently into miscellaneous programmes? The public would gladly welcome and appreciate such a change, and the monotony of having to listen to song after song would be avoided. Madame Albani never spares herself, and sings with as much conscientiousness and earnestness as if she had her reputation to make. She is truly an artiste.

Miss Eleanor Rees was also accorded an enthusiastic reception, and renewed the favourable impression made by her last appearance in Middlesbrough, her noble voice being used with good effect, but it was a pity she was not heard in something more adapted to bring out her full powers. It would be hardly fair to judge of Mr. Charles Banks' efforts on this occasion, as his songs did not appear to have been judiciously chosen; the upper register is good and resonant, but the voice still requires equalising. Signor Foli, who is a great favourite in the iron town, sang Gounod's "She alone charmeth my sadness" with artistic effect, and introduced, for the first time, a new song by Mr. Corbett, "Say but the word," which was, of course, redemanded. The song has plenty of "go" in it, and undoubtedly will become very popular this season. Miss Nettie Carpenter, who made her first appearance in the district, at once charmed all her hearers by her fine violin playing. Her style is now much more matured, and in all her selections she displayed good tone and technique, and her performance evoked the most spontaneous applause. It is hoped that the charming little artiste will not be long before she pays another visit to Middlesbrough. Mr. Felix Corbett, upon whom devolved the arduous duties of accompanist, played for his solo Beethoven's "Moonlight Sonata," of which he gave an intelligent reading.

The next concert of the series will take place, December 26, and the artistes are Mesdames Fanny Moody and Antoinette Sterling; Messrs. Henry Percy and Charles Manners, Mdle. Janotha, with Mr. F. Corbett as conductor.

The Marie Roze Opera Company announce a concert in the new Town Hall, November 1.

The members of the Musical Union are diligently rehearsing "The Golden Legend," the performance of which takes place in November, and is being eagerly anticipated. Mr. N. Kilburn is sparing no effort to make the *ensemble* as complete as possible.

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AN Italian operatic troupe is to give performances in Madrid at very low prices. Seventy-five *centimes* is surely not much to pay for admission to the opera!

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"PEER GYNT" is to be produced at Christiania, with Björn Björnsson, son of the poet, in the principal part.

## Album of Scottish Songs and Dances.

ARRANGED FOR THE PIANOFORTE BY  
OTTO SCHWEIZER.

LONDON: BOWERMAN & CO.

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THE fountain of national music, pure and undefiled, has often proved the inspiration of musicians, and has been at various times in music's history a potent factor in its healthy development. No country has been so fortunate as Hungary, whose national jewels have been set by the cunning hands of such as Liszt and Brahms; few countries have been so unfortunate as Scotland, where for generations the pearls were hidden and forgotten, cast before swine, or at the best, set in tinsel or by musicians who took no pains to inform themselves on the subject. "Robin Adair" is not a Scotch song—if it were, Boieldieu would hardly be forgiven for its maltreatment in "La Dame Blanche." "The Campbells are Coming" is Scotch, and on that account is curiously and amusingly out of place in "Cœur de Lion," where it appears as an English war song.

Composers of our own country have of late turned their attention to these national airs, and the two "Scotch Rhapsodies" of Mackenzie (to mention only one name) show how well they lend themselves to such treatment. And although Mr. Schweizer is not a native, he has evidently lived long enough in his adopted country to appreciate fully the beauties and the humours of Scottish national music. Frankly, the great want in his collection, interesting and sympathetic as is his treatment, is the want of nationality in many pages; and yet it is difficult to suggest how this could be avoided in the cases where there are no distinctive turns of rhythm and melody. It is also open to any one to say that Mr. Schweizer's harmonies are in many cases too modern and too elaborate for the purpose, but no musician can deny their beauty nor resist their charm.

One very delightful feature to all lovers of Scottish song is that in no single bar is one note of the melody altered, nor is it even to the most cursory listener for a moment obscured. Those numbers which from the first hearing make the most impression are the more tender melodies, such as "Of a' the Airts," with its barcarole-like accompaniment, "Ye Banks and Braes," and "Within a Mile" (which by the way is no more Scotch than "Robin Adair" is); and also the Highland Dances, Reels and Strathspeys, the characteristics of which are most admirably reflected in this Album.

As criticism is not worthy of the name nowadays unless it shows a superior knowledge and taste which can condemn without appeal, we select one or two features for such treatment. "She's fair and she's fause" suffers from a want of homogeneity in compass caused by an interpretation too purely instrumental for the pianoforte, and the D $\sharp$  ought to have been given (as in "John Anderson") as an alternative reading in such an old melody. "Duncan Gray" is the least original and satisfactory of the series, being conceived more *à la* Students' Choral Society. On the other hand, such happy treatment as the Schumannesque, "O lat me in this ae Night," cannot be sufficiently praised, nor the happy combination of orchestra, chorus, and pianoforte in "The Garb of Old Gaul." Those who raise objection to the arrangements must be very jealous Scotchmen, and the series will be eagerly welcomed in stranger lands—chiefly we may be sure in Germany, where a generous welcome to other people's Volkslieder has really never hitherto been shared by the songs of our own land.

The Songs and Dances are more effective in their duet form, but they are also arranged as solos very effectively, and some of them will no doubt find their way in this form into some concert programmes ere long.

F. S. P.  
EDINBURGH, August 1890.



## Foreign Notes.

THE statue of Berlioz, at Côte-Saint-André (Isère), his birthplace, was unveiled on the 28th September. After this ceremony, which took place at 10 o'clock, the Philharmonic Society of Vienna, and Choral Societies from Vienna and Grenoble, performed selections from Berlioz' music. At 12.30 a banquet was held, at which three hundred people attended. In the afternoon there was a music festival, in which twenty-eight societies took part. In the evening there were illuminations, a ball, and fireworks. A German paper gives the names of Delaborde, Larroumet, Reyer, Ambroise Thomas, Gounod, Léo Delibes, Massenet, and Saint-Saëns among those present at the unveiling of the statue, whilst a French description of the festival notes the absence of musical celebrities on this great occasion, only one or two names being mentioned as having been there.

M. JOSEPH DUPONT is to succeed M. Vianesi as conductor at the Paris Opéra.

AT the Opéra comique, Diaz' opera "Benvenuto Cellini" is to be performed this season. This is the eighth opera founded on the story of the Florentine goldsmith and sculptor. The others are those of Berlioz (1838?), Lachner (1840), Schlösser and Rossi (1845), Orsini (Naples, 1875), Bozzano (Genoa, 1877), and Saint-Saëns (1889). The latter has adopted the name of "Ascanio" for his work.

A NEW musical instrument has been on trial at the Paris Opéra, which imitates the tone of church bells. A large chest contains twenty-five cylinders of bell metal, of different lengths and thicknesses. This instrument is played by means of a key-board, which sets in motion metal hammers.

*Le Ménestrel* pays a cordial tribute to the memory of Madame Jeanne Samary-Lagarde, the brilliant actress at the Comédie Française, who died on the 18th September, of typhoid fever. This much-lamented artist was born on the 4th of March 1857, so that she was only thirty-three years of age. Her success had been extraordinary, from her first appearance, and the loss to the theatrical world is very great.

AT the first performance of "Cavalleria rusticana," in Florence, quite a crowd of Italian artists attended, including the great actor, Tommaso Salvini. Mascagni's opera is to be given at the following places this season:—St. Petersburg, Moscow, Stockholm, Amsterdam, Hamburg, Berlin, Dresden, Vienna, Buda-Pesth, Prague, Madrid, and Barcelona.

M. GIULIO ROBERTI, in the *Gazetta Musicale* of Milan, calls attention to the fact that the name of Monteverde is incorrectly spelt, and says that from the evidence of the composer's own letters the name should be written *Claudio Monteverdi*. But whether the public will correct this mistake after more than two hundred years (Monteverdi died 1643) is a question.

A YOUNG pupil of the Musical Institute of Florence, Palmira Orso by name, has composed a "Patriotic Hymn," and is to conduct her own work on its production at the Pagliano Theatre of that city. The words of the hymn are by the father of Mdlle. Orso, and consist of a glorification of the acts and the reign of Victor Emanuel II.

ONE hundred and twenty-seven comedies, dramas, dramatic sketches, etc., in prose and in verse, containing in all 576 acts, have been sent in as the result of the announcement by Professor Giozza of a competition, with prizes of 1000, 600, and 400 francs for the three best works.

AT the Bayreuth Festival next year there are to be ten performances of "Parsifal," on the 19th, 23rd, 26th, and 29th of July, and the 2nd, 6th, 9th, 12th, 16th, and 19th of August. "Tristan and Isolde" is to be given three times, on the 20th of July and the 5th and 15th of August. "Tannhäuser" seven times, on the 22nd, 27th, and 30th of July, and the 3rd, 10th, 13th, and 18th of August. M. M. Herrmann Levi, of Munich, and Felix Mottl, of Carlsruhe, are to direct the performances.

TANTALIZING in the extreme are the announcements of operas which we never hear in this country. Here are a few at random. At Wiesbaden, "Benvenuto Cellini" (Berlioz); at Dresden, Mannheim, and Vienna, "The Barber of Bagdad" (Cornelius); at Berlin, the "Damnation de Faust" (Berlioz), and "Der Vampyr" (Marschner); at Elbing, "Theodora" (Handel); at Prague, "Die Feen" (Wagner); at Paris, "Ascanio" (Saint-Saëns); at Riga, "Béatrice et Bénédict" (Berlioz); at Barcelona, "La jolie fille de Perth" (Bizet); at Rome, "Cenerentola" (Rossini); and "L'Arlésienne" (Bizet).

A HANDSOME monument to Gayarre is to be erected by his family at Roncal.

GIRALDONI, the famous baritone, has been appointed professor of singing, and Busoni, who won the composition prize at St. Petersburg in August, professor of piano, at the Conservatorium of Moscow.

FRANZ NACHBAUR, the celebrated tenor, has retired from the operatic stage, and intends to devote himself to concert-singing. Nachbaur was born in 1835. He studied at the Conservatorium in Stuttgart, and also in Italy, under Lamperti.

ONE of the best-known German conductors—Herr Ludwig Deppe—died lately, quite suddenly, at Pyrmont. He conducted at the Silesian Festivals for many years, and was a highly esteemed teacher of the pianoforte. He was born 7th November 1828.

THE mortal remains of Gluck were disturbed, after lying for a hundred and three years, on the 29th September, when the bones of this great master were removed to the new *Zentralfriedhof* in Vienna. The skeleton was almost entire, and even the light brown hair was still to be seen.

ABOUT thirty *Volkslieder* of the sixteenth century have been discovered at Zwickau, in an old library.

HERR PAUL DE WITT, of Leipzig, has just sold to the Royal Museum, Berlin, an important collection of old musical instruments, among which is Bach's clavicin. Wilhelm Friedemann Bach, eldest son of the great Sebastian, sold this instrument to Count Voss, from whose possession it passed into that of Herr W. Rust. The latter gave it to Herr de Witt, on condition that if he sold it, it should be to the German Government. It was quite unfit for use, but has been repaired and renewed by Seyffarth of Sohlis, and its tone is said to be very fine.

"BASTIEN UND BASTIENNE," an operetta by Mozart, written at the age of ten, and Mendelssohn's early work, "Son and Stranger," were performed at Berlin on the 2nd of October.

THE Vienna Musical Festival, noticed in our last number, has added 30,000 florins to the revenues of the Association of German Singers. The first of these festivals, held at Dresden in 1865, was a sad financial failure; the second, at Munich in 1874, did not quite pay expenses; but the third, at Hamburg in 1882, was, like the fourth this year, a great success.

A NEW Conservatorium has been opened in Berlin, under the direction of Herren O. Eichelberg and Wegener.

HERR EUGEN GURA and HERR HEINRICH VOGL celebrate the 25th anniversary of their first appearance, at Munich, this year. Gura, whose splendid bass voice is admired throughout all Germany, made his *début* on the 14th September 1865, and after singing at Leipzig, Hamburg, and elsewhere, took up his abode at Munich, where he has lived ever since. He sang for the 2155th time on the evening of his "Jubilee," in Opera, besides having taken part in 341 concerts. Vogl was educated under Franz Lachner, and has never sung except at Munich and Bayreuth. He first appeared on the 5th November 1865. His greatest successes have been gained in the rôles of Loge and Siegmund ("Rheingold" and "Die Walküre").

ACTORS and singers in Buenos Ayres must be having a hard time just now, as, according to a foreign paper, nine of the ten theatres in that town are closed.

A LITTLE scene at Cologne may amuse our readers. Rubinstein was passing through that town lately, and was present at a concert of the Philharmonic Society. The orchestra played the ballet-music from "Feramors" as a compliment to the composer, and the audience applauded furiously. Rubinstein could stand this, apparently; but when somebody in the hall proposed "cheers" for the great man, he fairly ran away, out of the place, as quickly as he could! Would that some lesser stars were equally modest!

At the Nikita concert in Berlin, on the 6th of October, the youthful artist sang "Voi che sapete" (Mozart), "In der Märznacht" (Taubert), two songs from Lucrezia Borgia, Eckert's "Echo Song," Brahms' "Wiegenlied," a Chopin Mazurka, and Meyer-Helmund's "Zauberlied."

THE Canzonetta of Weber, recently recovered, after having been lost for so many years, has been published by Raabe and Plothow of Berlin.

AN unpublished concerto by Paganini (written out by his own hand) for bassoon, with accompaniment of violin, viola, and violoncello, has been discovered at Stockholm.

## Music in New Zealand.

DUNEDIN, August 19, 1890.

DEAR SIR,—Since my last letter, music has, indeed, taken a big stride in the right direction here.

Signor R. Squarise (leader of the Exhibition Orchestra) returned after the termination of the engagement to Australia, and brought back with him Herr Barmeyer, a pianist of very high order. The two have started an academy, known as "The Otago Conservatoire of Music," where they will teach the art in all its branches.

Messrs. Barth and Schacht have finished the series of Chamber Concerts in a most successful manner, and it is to be hoped that they will give us a repetition at no distant date.

The Dunedin Orchestral Society gave their second concert of the series on the 8th inst. Herr Winklemann played as a 'cello solo, Servais' "Souvenir d' Spa" in an artistic manner.

Generally speaking I did not think the concert as successful as the preceding one, and it seemed to be insufficiently rehearsed. Mrs. Williams sang "Imperfectus" in a charming manner, and it was chiefly in the accompaniment to this song that Mr. E. Parker again showed his capabilities as leader of the society.

A farewell concert was given in the Choral Hall on the 7th inst. by Miss J. Matheson, who leaves us shortly to pay a visit to England, and complete her studies in music.

T. N. S.



## Nikita.

**N**IKITA is continuing to make the most brilliant successes on her Continental tour. The following is a list of the places she will visit this year:—

Bamberg	on October	31	
Wurzburg	" November	3	
Nuremberg	" "	5	
Stuttgart	" "	7	
München	" "	10	
Karlsruhe	" "	12	
Mannheim	" "	13	
Heidelberg	" "	17	
Strassburg	" "	19	
Freiburg	" "	21	
Mainz	" "	23	Germany.
Cassel	" "	25	
Hanover	" "	27	
Braunschweig	" "	29	
Magdeburg	" December	1	
Leipzig	" "	4	
Posen	" "	6	
Königsberg	" "	9	
Insterburg	" "	11	
Tilsit	" "	13	
Memel	" "	15	
Moscow	" "	20	Russia.

From the above it will be seen that many German towns will have an opportunity of hearing the "American Nightingale" this winter.

## The Historic Musical Collection at the Edinburgh Exhibition.

**A**MONG the many attractions at the Edinburgh Exhibition, none will be remembered with greater pleasure than the collection of musical instruments, books and MSS., and portraits, prints, photographs, and engravings of musicians, and of musical subjects. The department was entrusted to Mr. Robert A. Marr, whose name is closely identified with musical matters connected with the various Exhibitions held in Scotland, and he has succeeded in gathering together what undoubtedly is the most valuable musical collection ever exhibited in this country, outside of London.

From the University of Edinburgh come a large number of instruments, among which those of China, Japan and India prevail. Messrs. J. and R. Glen have lent some fine samples of old instruments, including a Neapolitan mandoline by Antonius Vinscia, 1759; a Viola da Gamba by John Betts, London 1684; and one by Joachim Fielke, Hamburg 1696, a Cor Anglais by Milhouse, Newark, a double flageolet, a double flute, a recorder or bass flute, and a psaltery. To Messrs. Methven and Simpson the collection is indebted for a very fine upright piano, presented by William Southwell, parish of St. Martins-in-the-Fields, 1798, one of the first attempts to construct an upright piano from the old square; a harp lute with six strings; an English zither with ten strings, by Preston, London; and a double-necked guitar with ten strings. Messrs. Wood & Co. have a viola d'amore with ivory finger-board; Mrs. Ranken, a set of musical glasses (last century) with a chromatic scale of two octaves; J. B. Lorimer, a marimber from Basutoland; W. A. Macdonald, the original model of the pneumatic lever to tighten the touch of organs, which was invented in 1833 by the late David Hamilton, organ builder to the Queen, Edinburgh; Messrs. R. Home & Sons, a theorbo lute; Mr. Robert Cox, a violoncello, by Barah Norinau, the oldest maker of violoncellos in Great Britain; Mr.

Walter Mitchell, a beautifully inlaid Japanese koto; Mr. James Williams, a French horn, in original case, English make, of the time of Queen Anne; R. W. Strachan, a Zulu tam-tam; Mr. Charles Godfrey, an old-fashioned bassoon, in case, 1825, used by the late Charles Godfrey, bandmaster, Coldstream Guards, at his private engagements; Mr. W. Miller, a post-horn, played on by Koenig in Jullien's band, and afterwards by the leader when bandmaster of the Rifle Brigade; Mr. A. J. Hipkins, models of grand piano actions, by Bartolommeo Cristofori of Padua, 1709, and 1720 and 1726; Mr. James Brunskill, a violin, Januarius Gagliano, alumnus, Antonii Stradivarii, feut Neapoli, 1736; Mr. R. Marsden, a serpent; Sir Robert Stewart, the model of the first concertina, invented by Wheatstone; Mr. D. Glen, a set of Highland pipes, played at Waterloo, made by Hugh Robertson, Edinburgh, 1781; and a set of union pipes, by Macgregor, London, 1800; and a keyed bugle, which belonged to Ramsay of Barnton, and was used on the "Defiance" coach; and Mr. Dan. Godfrey, junior, two violins, which belonged to the celebrated clown, Joe Grimaldi. Two instruments of special importance are, first, the grand piano, lent by Messrs. Pleyel & Co., which for two years was in the possession of Chopin; and a spinet, lent by Mr. John Glen, which was made in Edinburgh by Christian Shean in 1780. In an interesting note to the latter—and we must here commend the admirable way in which Mr. Marr has annotated the catalogue—an account is given of Shean and other makers of spinets who lived in Edinburgh last century.

Among the books and manuscripts what attracts attention most is the MS. score of Handel's "Messiah," lent by the St. Michael's College, Tenbury. It is known as the Dublin MS., and was used by Handel at the first performance of the work in the new music hall, Fishamble Street, Dublin, on 13th April 1742. The MS. is the work of J. C. Smith, Handel's amanuensis; and it contains a large number of notes, corrections and additions in the composer's handwriting. The manuscript score of Tallis' "Song in Forty Parts," comes from the same college, and there are beautifully illuminated antiphonariums and psalteriums, lent by the University of Edinburgh, and an illuminated missal of the 14th century, on view from Stoneyhurst College. The MS. Lute-Book of Sir William Muir, and G. F. Graham's transcription of the "Straloch" Lute-Book are very interesting, as also is the case of psalters, to which the University of Edinburgh, Dr. W. A. Barrett, Mr. W. L. Taylor, Mr. Walter Hatley, and Mr. William Cowan contributed some valuable samples. Another case provides some very interesting data for local musical history, of which may be mentioned the MS. index of the whole music belonging to the Edinburgh Musical Society, 1782. This Society was instituted in 1728, and continued in active existence until the close of the 18th century. Handel gave it the privilege of having full copies made of all his manuscript oratorios. Of the valuable collection of MS. and autographs in the other cases, an enumeration of names will suffice to give some indication of their value. They contain, among others, MS. of Bach, Beethoven, Haydn, Meyerbeer, Cherubini, Spohr, Flotow, Dr. Wm. Croft, Dr. Pepusch, Dr. Wm. Croft, Sir Henry R. Bishop, Vincent and J. Alfred Novello, Neukomm, Marschner, Mendelssohn, S. Wesley, Mozart, Sir Wm. Sterndale Bennett, Sir Julius Benedict, Carl Eckert, Tansig, Wagner, David C. Czerny, Hiller, Chopin, Gounod, Stephen Heller, Thalberg, Auber, Berlioz, Mayseder, Cramer, Niels W. Gade, Clara Schumann, Sivioli, Verdi, Henselt, Lachner, Raff, Liszt, Spohr, Sir George Smart, Chorley, John Braham, Thomas, Rubinstein, Brahms, Bülow, Richter, Neruda, Patti, Ignaz Brüll, García, Sarasate, Trebelli, Potter, Ernst, Strauss, and Carl Loewe. Of the lenders of these MS. may be mentioned those of Mr. Taphouse, Professor Watson Smith, and A. Schloesser.

The large collection of portraits which adorn the walls intensifies one's interest in the collection, for there we have the features of those composers and artists whose MS. lie in the cases below, and the engravings of musical subjects have a greater value

for us when we can look into the upright cases and see there the instruments portrayed in the engravings. It is a difficult matter to particularise, where all are so good, but we may mention the last photograph taken of Wagner, perhaps the most pleasing of any exhibited, because of the feeling of repose which rests on his features. There are several photos of Franz Liszt, portraits of Jenny Lind and of Beethoven; oil paintings of Carl Loewe, and of Templeton, the famous Scottish vocalist, engravings of nearly all the well-known musicians, and composition pieces, such as "Mozart directing the performance of his 'Requiem' on the last day of his life;" Beethoven's Dream; The Village Choir; and "The Monday Popular Concerts Quartette." The chief exhibitors in this section are Mr. J. A. Kappey, Mr. L. Rothfeld, Mr. G. Lichtenstein, Mr. Walter Hatley, M. John M. Bell, Mr. J. C. Dibdin, Sir Robert Stewart (Mus. Doc.), Mr. J. R. Sawerthal, Sir Herbert Oakeley (Mus. Doc.), Messrs. Wood & Co., Messrs. Methven, Simpson, & Co., Mr. F. Peterson, Messrs. Pleyel, Wolff, & Co., Mr. A. B. Bach, and Mr. Robert A. Marr.

The whole collection is compact and well arranged in a room close to the grand entrance.

## Music in Leicester.

[FROM OUR SPECIAL CORRESPONDENT.]

**A**N exceedingly interesting and busy musical season is anticipated. Caterers of various degrees of standing, and most of our principal musical societies, have issued, or are about issuing, their announcements for the season.

MESSRS. HENRY NICHOLSON AND J. B. LAXTON inaugurated the season with their Grand Ballad and Instrumental Concert, at popular prices, at the Floral Hall, on 4th October. The vast building was thronged by an eager and enthusiastic audience, who much enjoyed the musical treat so liberally provided for them. An extensive and classical programme was successfully carried through by the following eminent vocalists and instrumentalists:—Mdlle. Ella Russell (the great American prima donna), Madame Antoinette Sterling, Mr. J. G. Robertson, Mr. Plunkett Greene; Madame de Pachmann at the pianoforte. Mons. Tivadar Nachéz gave some violin soli; Mons. de Munck, 'cello. The conductor and accompanist was Mr. Sydney Naylor. The concert proved in every way a great success.

MR. J. HERBERT MARSHALL submits a powerful prospectus of musical events under his sole management, which should please the most exacting lovers of first-class music. The series of four grand subscription concerts which our *Entrepreneur* announces to take place, are as follows:—First, ballad and instrumental concert, 16th October; second concert, 4th December, Mendelssohn's "Walpurgis Night," and the "Ancient Mariner," by John Francis Barnett, the Philharmonic Society band and chorus of 300 performers assisting—Mr. H. B. Ellis, F.C.O., conductor; third concert, 10th Feb., Gounod's opera, "Faust," assisted by the full strength of the Philharmonic Society. The date of the fourth concert is not yet fixed. Engagements are pending with eminent artistes, on completion of which the date will be announced. The following is a complete list of the artistes engaged up to the present:—Madame Alwina Valleria (prima donna at Her Majesty's Opera), Madame Fanny Moody (Carl Rosa Opera Company), Mrs. Hutchinson, Madame Belle Cole, Miss Grace Damian, Miss Louise Bourne, Mr. Edward Lloyd, Mr. Iver M'Kay, Mr. Braxton Smith, Signor Foli, Mr. Bantock Pierpoint, Mr. Andrew Black, Mr. Chas. Manners, Mons. Johannes Wolff, Herr Julius Klengel (solo violoncellist), Mme. Annette Essipoff (her first appearance in Leicester), Mons. Sieveking, the great Dutch pianist.



MADAME ADELINA PATTI will appear at the Floral Hall on Wednesday evening, 5th Nov., under the management of Mr. Henry Nicholson. The concert party will consist of the following distinguished artistes:—Madame Adelina Patti, Mdle. Douilly, Miss Eleanor Rees, Mr. Durward Lely, Mr. Barrington Foote, Miss Marianne Eissler (solo violin), Miss Clara Eissler (solo harp), and Mr. Wm. Ganz.

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THE Leicester Music and Dramatic Club gave their first smoking concert at Mr. Birch's Assembly Rooms, on Monday, 6th October. The concert was very successful, and well attended.

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Mr. ALFRED PAGE, our popular tenor, was married at Humberstone Church on 9th October.

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MESSRS. RICHARDSON & CO.'s reed band commenced a series of promenade concerts at the Floral Hall on the 6th October. These concerts proved immensely successful last year.

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THE new musical society have decided to produce "The Messiah" at an early date. It is in active rehearsal.

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THE Amateur Vocal Society are busy over Parry's "St. Cecilia," which will be produced in December.

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THE Orchestral Union is gaining strength numerically every season, and promises well. The principal works in rehearsal are Schumann's No. 1 Symphony in B flat, and Weber's "Euryanthe" Overture. The date of production is not yet decided.

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HERR RICHTER is arranging two pianoforte recitals and a chamber concert. At the last-mentioned he will be assisted by that talented violinist, Herr Willy Hess, who is leader of Sir Chas. Hallé's band.

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LOCAL musicians will be interested to learn that Mr. F. S. Gilbert, who successfully sustained the principal tenor parts with Mr. Rousby's Opera Company at the Theatre Royal during the first week in October, is an old Leicester favourite. Some years ago he was a member of the Great Meeting Chapel Choir (Adcock's prize choir), and established for himself considerable local reputation. Since Mr. Gilbert has taken to music as a profession, he has achieved unbounded success in every town where he performs. He has been re-engaged by Mr. Rousby at double the rate of salary now paid him.

\* \* \*

Mr. J. HERBERT MARSHALL's first high-class ballad and instrumental concert took place at the Temperance Hall on Thursday evening, 16th Oct. The event proved exceedingly popular, and was successful in every way. A lengthy programme was given by the following renowned artistes:—Madame Alwina Valleria, Miss Louise Bourne, Mr. Braxton Smith, Signor Foli, Mme. Essipoff, Mons. Johannes Wolf, Herr Julius Klengel, Mons. Sieveking.

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Mr. J. ADDISON ADcock gave his first popular concert (fifth annual series) on Saturday, 25th October, at the Temperance Hall. The vocalists engaged were Miss Annie Johnson, Mr. Donald M'Alpin, St. John Baptist's Clarendon Park prize choir (Mr. A. W. Tunbridge, conductor); solo clarinet, Mr. A. Mathews; solo cornet, Mr. W. W. Waddington; a grand orchestra of 120 performers; accompanist, Miss Nellie Johnson; Mr. Lewis Wykes, solo pianoforte.

BARNET SAMUEL.

THE recent visits of Mr. Frederic H. Cowen, of Mr. Charles Santley, of Sir Charles and Lady Hallé, and of Mr. Best to the Australian colonies have given a great stimulus to the musical movement in that part of the world.

## Music in Leeds.

—:o:—

**A**N event of some importance in Leeds took place in the Victoria Hall on October 2, when Dr. Spark, the borough organist, produced, with band, chorus, and principals, the second part of his oratorio, "Immanuel." The first part of "Immanuel" treated of the childhood of Christ, and was laid out on comparatively simple lines. The second part, now presented, is instrumented for full orchestra and organ, and embraces our Lord's ministry down to His triumphal entry into Jerusalem. Of the twenty-nine vocal numbers, twelve are choral, and there are soli for the various principals, and concerted pieces. The majority of these are highly pleasing, and some of them especially suave and melodious. Some, perhaps, are open to the charge of being rather too secular in style for such a work—as in the air, "Tell ye the daughters of Zion," and the spirited March, with chorus. A couple of admirable chorales occur in the first half of the oratorio, and in effective contrast with the reposeful tone of these is the dramatic chorus, "Lord, save us," sung by the disciples in the storm at sea. This created a great impression, and was promptly encored. There are effective duets for soprano and contralto, and soprano and tenor, an impressive trio for alto, tenor, and bass, a well-written quartet, "His seed shall endure," while except the soprano, all the principals have two solos. The chorus displayed a good body of tone. The chorales were nicely sung, and in several of the choruses the choir did well. Miss Agnes Larkcom, Miss Chadwick, Mr. Tom Buckland, and Mr. Browning formed the soloists, and their portion of the work was discharged, in the main, with commendable sympathy and ability. Mr. Buckland sang most feelingly the tenor airs, both of which are amongst the best in the work, but the band was too loud for him. In Mr. Browning the bass solos had an admirable exponent, the impressive rebuke, "Why are ye so fearful," being given with befitting dignity and feeling. To sum up, "Immanuel" is a work that will undoubtedly please, and heard under better conditions than were possible that night, portions of it, such as the March, would create much enthusiasm. The second part of the concert was miscellaneous, but well selected, and it sustained the interest and appreciation that the earlier and more novel part had awakened.

## Patents.

—:o:—

**T**HIS list is specially compiled for the *Magazine of Music* by Messrs. Rayner & Cassell, patent agents, 37 Chancery Lane, London, W.C., from whom information relating to patents may be had gratuitously.

- 14,105. Improved appliances for turning over the leaves of pieces of music, manuscripts, books, and the like. David Walker Bavard, 96 Buchanan Street, Glasgow. September 8th.
- 14,170. Improvements in "heads" for drums, banjos, and similar instruments. Alfred Julius Boulton, 323 High Holborn, London. (George Vawgandt, United States.) September 9th.
- 14,319. Holding in covers, time-table books, periodicals, music, or pamphlets. Francis Nicholas de Walno Walsh. September 11th.
- 14,377. Improvements on clarionets. G. Grechi, 12 King's Square, Bristol. September 12th.
- 14,485. Improvements in bookholders for pianoforte music desks or other desks. Archibald Beaton, 13 Ship Street, Brighton. September 15th.

- 14,545. Improvements in pianos. George Steck, 52 Chancery Lane, London. September 16th.
- 14,573. A violin piano. John Mutch, 9 Gracechurch Street, London. September 16th.
- 14,729. An improved adjustable clip, applicable to bellows in musical instruments. Charles George Roylance, 18 Fulham Place, Paddington. September 18th.
- 14,780. An improved musical bouquet. William Albert, 37 Chancery Lane, London. September 18th.
- 15,010. Improvements in accordions. John Frank Stratton, 53 Chancery Lane, London. September 23rd.
- 15,015. An improvement in or additions to banjos, and other like musical instruments. Ed. Garrison, 6 Livery Street, Birmingham. September 23rd.
- 15,461. Improvements in or appertaining to apparatus for actuating or controlling organs or similar musical instruments. Robert Hope Jones, 6 Lord Street, Liverpool. September 30th.
- 15,608. An improved mouthpiece for clarionets. Stephen Smiles, 88 Maygrove Road, Brondesbury, London. October 2nd.
- 15,626. Improvements in pianofortes. George Francis Horne, 55 Chancery Lane, London. October 2nd.

### SPECIFICATIONS PUBLISHED.

- 17,176. Kochlin violins, etc., 1889, . . . 6
  - 16,313. Zdziarski (Polienoff), harmoniums, etc., 1889, . . . 8
  - 6649. Besson, musical instruments, 1890, . . . 11
  - 16,362. Brindley & Foster, organs, 1889, . . . 8
- The above specifications published may be had of Messrs. Rayner & Cassell, patent agents, 37 Chancery Lane, London, W.C., at the prices quoted.

IT is almost unnecessary to correct the absurd misstatement which has obtained currency that Madame Adelina Patti is about to erect a Jewish place of worship near her beautiful Welsh country seat, Craig-y-Nos. Madame Patti and her family belong, and have always belonged, to the Roman Catholic Church. She is said, by the way, to be in splendid voice, and had great success at Preston and Glasgow. The prima donna, it appears, had a second and even more lucrative offer to sing in Russia, amounting to £4000 for the first concert, and £1000 for another.

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With winsome face and dainty grace  
As sweet as ever sunlight shone upon."  
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Grows old the new and false the true, our love may never die."  
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All the life and glory of a soldier bold."  
PHILIP DAYSON.

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To the heart he steals away."

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The music of life as they draw near.  
All of us living, beggars are we,  
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Tramping along on the road of Life,  
Meeting with sorrow, joy, and strife,  
Asking an alms as old Time looks down,  
Hark! the beggars are coming to town!"

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Nov 3 90.

L. Spurr





Magazine of Music Supplement, November 1890.

# To a Robin

Words by G.F. TWIST.

Music by A. HERBERT BREWER.

# A NOCTURNE

Words by L. LESTER.

Music by E.L. HAWKINS.

# A Psalm of Life

Words by LONGFELLOW.

Music by WM. SPARK.



London.

MAGAZINE OF MUSIC OFFICE.  
ST. MARTIN'S HOUSE, LUDGATE HILL. E.C.

# "TO A ROBIN"

## PART SONG.

WORDS BY  
M<sup>RS</sup> G. F. TWIST.

MUSIC BY  
A. HERBERT BREWER.

**Moderato.** (♩ = 72.)

**TREBLE.** *mf* Oh Robin, dear Robin, The win-ter has come, The viol-ets are un - der the ground,

**ALTO.** *mf* Oh Robin, dear Robin, The win-ter has come, The viol-ets are un - der the ground,

**TENOR**  
(8<sup>ve</sup> lower). *mf* Oh Robin, dear Robin, The win-ter has come, The viol-ets are un - der the ground,

**BASS.** *mf* Oh Robin, dear Robin, The win-ter has come, The viol-ets are un - der the ground,

**PIANO**  
(ad lib.). *mf* dear Robin, The win-ter has come, The viol-ets are un - der the ground,

**Moderato.**

*p* The streamlet is silent, The trees are all bare, King frost the earth has crown'd.

*p* The streamlet is silent, The trees are all bare, King frost the earth has crown'd.

*p* The streamlet is silent, The trees are all bare, King frost the earth has crown'd.

*p* The streamlet is silent, The trees are all bare, King frost the earth has crown'd. *mf*

The streamlet is silent, The trees are all bare, King frost the earth has crown'd. The



*mf* *cresc.*  
 — The streamlet is silent, The trees are all bare, King frost — the earth has crown'd. King

*mf* *cresc.*  
 — The streamlet is silent, The trees are all bare, King frost — King frost the earth has crown'd. King

*mf* *cresc.*  
 — The streamlet is silent, The trees are all bare, King frost the earth has crown'd.

*mf* *cresc.*  
 stream - let is silent, The trees are all bare, King frost the earth has crown'd. King

*p* *rall.* *pp*  
 frost — the earth has crown'd. King frost the earth has crown'd.

*p* *rall.* *pp*  
 frost — the earth has crown'd. King frost — the earth has crown'd.

*f* *p* *rall.* *pp*  
 King frost — the earth has crown'd. King frost — the earth has crown'd.

*p* *rall.* *pp*  
 frost — the earth has crown'd. King frost the earth has crown'd.

*p* *rall.* *pp*  
 frost — the earth has crown'd. King frost the earth has crown'd.

1

A - wake then, sweet Ro-bin, We long for thy song, And are pin - ing to hear thy sweet voice,

A - wake then, sweet Ro-bin, We long for thy song, And are pin - ing to hear thy sweet voice,

A - wake then, sweet Ro-bin, We long for thy song, And are pin - ing to hear thy sweet voice,

A - wake then, sweet Ro-bin, We long for thy song, And are pin - ing to hear thy sweet voice,

— Come quick-ly, dear Ro-bin, To glad-den our eyes, And make our hearts re - joice.

— Come quick-ly, dear Ro-bin, To glad-den our eyes, And make our hearts re - joice.

— Come quick-ly, dear Ro-bin, To glad-den our eyes, And make our hearts re - joice.

— Come quick-ly, dear Ro-bin, To glad-den our eyes, And make our hearts re - joice. Come



*mf* Come quick-ly, dear Ro-bin, To glad-den our eyes, And make — our hearts re -

*mf* Come quick-ly, dear Ro-bin, To glad-den our eyes, And make — and make our

*mf* Come quick-ly, dear Ro-bin, To glad-den our eyes, And make, our hearts re -

quick-ly, dear Ro-bin, To gladden our eyes, And make our hearts re -

*mf* *f* *cresc.*

*ff* *fff* *rall.* joyce. And make — our hearts re-joyce, And make — our hearts re - joyce. —

*ff* *fff* *rall.* hearts rejoice. And make — our hearts re-joyce, And make our hearts re - joyce. —

*ff* *fff* *rall.* joyce. And make — our hearts re-joyce, And make — our hearts re - joyce. —

*ff* *fff* *rall.* joyce. And make — our hearts re-joyce, And make — our hearts re - joyce. —

*ff* *fff* *rall.*

## A NOCTURNE.

Words by  
L. LESTER.Music by  
E. L. HAWKINS.

**Allegro.**

**VOICE.** *p*  
The stars are shining, the night is clear, The

**PIANO.** *p*

*cresc.* flowers in the dew re - joice *dim.* As I wait for the sound of the steps so dear *pp* And

*cresc.* *p* list for my loved one's voice *a tempo* I am wait - ing, my love'neath our tryst - ing tree

*ritard. e dim.* Wait - ing for thee. *a tempo* *p* The ri - ver flows by with a

*ritard. e dim.* *a tempo* *p* *sempre legato* *p*

*cresc.* *mf* mur - mur sweet The trees are whispering of love While the dai - sies are longing to

*cresc.* *mf*



kiss thy feet— And the crescent moon ri - ses a - bove — Oh!

*poco accel.* hast - en, my love to our tryst - ing tree *mf* Hast - en to me. *ritard.* *a tempo*

*poco accel.* *mf* *ritard.* *a tempo*

*p* I'll twine a wreath for thy ra - ven hair *mf* Of the sweetest flowers that grow — As we

*p* *mf*

*pp* glide o'er the stream in the soft cool air *dim.* And the night - in-gale war - bles low — I am

*pp*


*poco a poco cresc.* wait - ing, my love 'neath our tryst - ing tree *ritard.* Wait - ing for thee.

*ritard.*

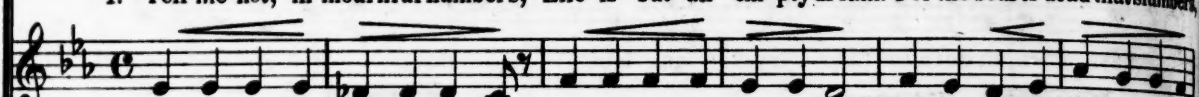
# A PSALM OF LIFE.

WORDS BY  
LONGFELLOW.


MUSIC BY  
W<sup>m</sup> SPARK.

TREBLE. 


1. Tell me not, in mournful numbers, "Life is but an em-pty dream!" For the soul is dead that slumbers,

ALTO. 


2. Life is re - al! life is earn - est! And the grave is not its goal; "Dust thou art, to dust return - est,"

TENOR  
(8<sup>va</sup> lower). 

3. Lives of great men all remind us We can make our lives sublime, And, depart - ing, leave behind us

BASS. 

4. Let us, then, be up and do - ing, With a heart for a - ny fate; Still a - chieving, still pur - su - ing,

PIANO. 

*p* *cresc.* 

1. And things are not what they seem, For the soul is dead that slumbers, And things are not what they seem.

*p* *cresc.* 

2. Was not spo - ken of the soul, "Dust thou art, to dust re - turn - est," Was not spo - ken of the soul.

*p* *cresc.* 

3. Footprints on the sands of time, And, de - part - ing, leave be - hind us Footprints on the sands of time.

*p* *cresc.* 

4. Learn to la - bour and to wait, Still a - chieving, still pur - su - ing, Learn to la - bour and to wait.

*p* *cresc.* 



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VOL. 7.

DECEMBER, 1890.

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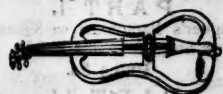
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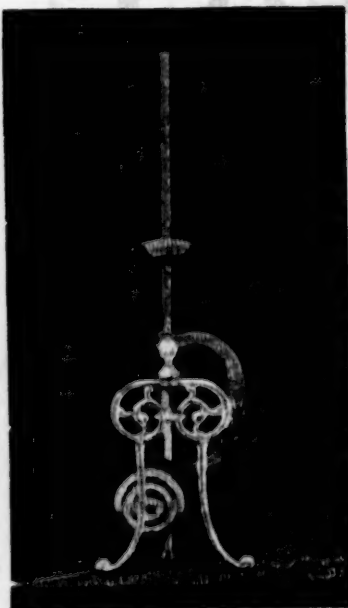
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